

heart attack

#44

50¢

51% of America chooses God, Guns,
and War!

So where next?

the losers:
gay marriage
health care
jobs
the environment

the winners:
big business
Christian fundamentalists



FxPxOx

Nate Powell

Reactionary 3

DISTRIBUTION:

HeartattaCk wholesales for 5¢ plus postage. We sell them by the box.

U.S.A.: \$5 box = 30+ 'zines
\$10 box = 65+ 'zines
Canada: \$5 box = 10+ 'zines
World: \$7 box = 10+ 'zines

You can sell copies of HaC for 25¢ or 50¢ each or give them away, but please don't charge more than 75¢ each. When ordering please specify if you want a subscription or distribution, and which issue numbers you want. You can buy mixed boxes, just make sure you tell us how many of each issue you want in your box. Make all checks or money orders payable to *HeartattaCk*.

STAFF:

Chuck Franco, Dylan Ostendorf, Steve Snyder, Brett Hall, Fil Baird, Nate Wilson, Mark Telfian, Matt Average, Dave Johnston, Mike Ott, Marianne Hofstetter, Christian Unsinn, Tim Sheehan, Kent McClard, Chris Duprey, Aaron Hall, Mike Haley, John Gradowski, Chandler Briggs, Tyler Humer, Mark McCoy, Dave Hall, Paul Kane, Jenny Mundy, and a few other people that didn't get props.

SUBSCRIPTIONS:

HeartattaCk is basically free, but we have to pay a lot of postage to send them to you. So individual issues of HaC are available for \$1.50 each in the United States and for:

U.S.A.: \$1.50 each (1 copy)
Canada: \$2 each (1 copy airmail)
World: \$5 each (1 copy airmail)
(\$6 to Australia/New Zealand/Japan)

Back issues are available at this rate as well. When ordering please specify if you want a subscription or distribution, and which issue numbers you want. Make all checks or money orders payable to *HeartattaCk*.

CONTRIBUTIONS:

We need articles, interviews, letters, and just about anything you can think of. Most of the things in HaC were just sent in by random people. You can do the same. We print what we like. Throw in some stamps if you want your shit back.

CLASSIFIEDS:

Classifieds are \$3 each with a maximum length of 40 words. No exceptions to the 40 word limit. Cash only. Please, no more than 40 words per classified!

ISSUES STILL AVAILABLE:

- #3 Ron Campbell interview
- #4 Avail interview
- #11 Discussion about rape
- #16 Discussion of rape continued
- #17 'Zine editors issue
- #20 DIY issues
- #21 DIY response issue
- #22 Women's issue part I
- #23 Women's issue part II
- #24 Catharsis & Noothgrush
- #26 Race & Hardcore theme
- #27 International issue
- #28 Good Clean Fun tour
- #29 2001: an (empty) space
- #30 Bury Me Standing
- #31 Police Line and Council
- #32 Blast! interview
- #33 Unholy Grave interview
- #34 Tear It Up and Against Me!
- #35 Pushead/Submission Hold
- #36 Rambo interview
- #38 Education theme issue
- #39 Evasion interview
- #40 Cut The Shit & Phobia
- #42 Vitamin X and lots more!
- #43 1905, Stop It, etc...
- #44 The one you are holding.

All other issues sold out.

HeartattaCk #10 is a compilation LP available from Ebullition.

heartattack

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Advertising is available on a first come first serve basis. All ads need to be in by the deadlines. We do reserve the right to reject any ad for any reason. Make all checks or money orders out to *HeartattaCk*.

Please send all ads in on paper. If you want to send your ad as an e-mail attachment then you need to contact us first. We prefer ads on paper, but can take them digitally.

AD PRICES:

1/6 page	\$35 (2 1/2" x 5")
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1/2 page	\$200 (7 1/2" x 5")
full page	\$6,000 (7 1/2" x 10")

DEADLINES:

HeartattaCk is a quarterly magazine. The actual issue will be out around the 15th of the month following the deadline.

The deadlines are as follows:

January 1st	•	April 1st
July 1st	•	October 1st

PRINTING:

HeartattaCk is printed with soya inks on recycled paper. Recycle it, or do as The Oath and use it as toilet paper.

COMPUTER INFO:

HeartattaCk is fully computerized... so if you can, please send all contributions on disk. You can use IBM or Macintosh disks, but please save all files as text only files!!! You can also submit via e-mail, but again please save all files as text only. If you don't have access to a computer or typewriter then use a pencil or pen or stone tablet.

EDITOR: Lisa Oglesby
LAYOUT: Kent McClard

Coming home after the kick ass Kylesa show I realize it. It is back again, but different this time. For the last year or two I've heard a buzzing in my ears after shows. Sort of like a faint gang of bees just off in the distance. It stays with me till I fall asleep and is usually gone by morning.

That night the bees were gone, replaced by what I can only imagine is sound that people call ringing in the ears. A constant high pitch, just loud enough to notice, that doesn't go away. It sucked. When I laid my head on the pillow I was nervous it might be with me come morning.

For twelve plus years I've been consistently going to shows. It is impossible to come up with a total number, but plenty of 'em. Lots of punk bands playing loud in small spaces and myself jammed as close to them as I could get. And I can count on my hand the times I actually put something in my ears. I have never worn earplugs. I hate the way they muffle everything. Bands just didn't sound right through a layer of foam or toilet paper. Plus I didn't like the feeling of having something in my ear. Sometimes I would put them in and then take them right out after the first song. I've even had a top notch pair of earplugs given to me—which were promptly lost in some drawer many moons ago.

For this, I am a moron. For this, I now pay the price. I used to think it was just a simple visit by the bees at the end of the night; something easily repaired by a good night's sleep and the ability of youth to bounce back. I've always been pretty healthy. What I see now is the damage done. I used to have really sharp hearing. That sharpness is gone. If there are two sounds going on at the same time I often can't distinguish between them. Listening to music and talking to someone means I have to fill in the gaps of what I think they said, because it all sounds like mumble when you're far enough away. I have messed myself up but good.

Wear earplugs while you still can.

Somedays you wake up and you realize you aren't the person you want to be. That you aren't the person you

thought you were to others—and it is all less stellar than you had hoped. The process of my life is a constant cycle of figuring out who I am *and* trying to be the best version of me I can. And sometimes I fall flat on my face. Sometimes I feel like no one is there to catch me. Sometimes I think I won't ever be much better than a fuck-up. But you've got to get back up and dust yourself off.

Truth is, I am a dusty person. I'm constantly falling on my face or being tripped up by people in my life. I end up on the ground a lot. But fuck it if I'm going to live down there.

Punk and hardcore, especially DIY have taught me to fend for myself. To make sure I have my shit together, and to do the best with what I've got. We have the power to change many things: our scene, our world, ourselves. I think I'm up to the challenge and I hope I'm right.

Not to toot our own horn, but I'm pretty stoked on this issue.

Once again, the trend continues that the best bands are the ones you probably barely know. What they lack in popularity, they make up for in message and spirit. The ideas discussed in the Reactionary 3 interview are haunting, interesting, viable, and inspiring... just like the band. As Travis said: "A way to have shows worth fighting for and songs worth singing." That is what I think hardcore should be for us.

The interview with Tom deals with lots of interesting aspects of sexism and the scene that I think have been on the back burner as of late. While I personally wish the interviewer would go a little further with some topics, I think the interview brings up a lot of important things to talk about with folks you know.

Some regular columnists are taking an issue off but the ones that are here seem hellbent on giving the readership a good poke. One of the roles of HaC is to be a medium of communication in the hardcore community. Hopefully the content of this issue will spark a good amount of that.

—Lisa

Dearest *HeartattaCk*,

For the past few weeks I've been cataloging a virtually old and abandoned 'zine library. Our *HeartattaCk* collection was surprisingly intact, even yielding multiple copies of ancient issues. In perusing some of the yellow busted copies, I found myself reading issue #9 of March 1995. I saw then you were grappling with a difficult subject in text that today, I feel, the entire scene has difficulty grasping the reality of. The letter written in 1995 spoke of our inability to understand rape as a product of inequality that exists between women and men. Dana's experience and request to finger point her rapist/ex-boyfriend through words in your magazine represents how limiting our responses to degradation can be. Your responses to her letter were poignant and address the concerns of reacting to instinct rather than responsible thinking. The reason I bring up the letter is that a similar, yet more hard-hitting, situation occurred during the weekend festivities of Pointless Fest this year. As a native of Philadelphia, I know our community has, or so it seems, been working to resolve specific instances of rape and abuse. In the interest of using any resource in the sub/counter culture to address the unacceptable nature of crimes experienced by many women that weekend, I will summarize without names.

I had made it to the fourth day, unlike many others—seemingly due to hangovers or, more realistically, lack of energy. For a while, the show scene seemed pretty typical; small groups of over accessorized punks plotting and pondering. I heard his name mentioned but could not have known what really happened. None of us could. The truth was told mid-set by a group of concerned women. They assumed the role of conveying facts—simply stated and eloquently vigilant. Women had experienced some type of physical sexual assault three of the four nights of the fest. The two women who had been raped had received "rape kits" from the hospital and were pressing charges against a man whose face could have been anyone's from that weekend. I watched their militance as each woman spoke her part. We clapped and shouted words of support. But the words of hatred and abuse clung to the sweat on our bodies and, in a moment, it was as though they had vanished. Emotionally choked, I left. I couldn't enjoy... The whole weekend made me cry with the hopeless realization that if we can't get this right in our own scene (i.e. how to prevent, intelligently address, and question the motivations for such wrong doings) everyone's safety is compromised and goals are lost.

Treat this letter as you will. However, I hope you will not pile this letter with Dana's as a questionable, helpful way of combating rape. Your magazine proves to be a wonderful forum for all ideas—musical as well as political. I hope you will continue to address this subject as it encroaches upon the solidarity of our community.

My only suggestion would be to contact scenes around the country and ask how they deal with rape on a smaller level; what has worked and what hasn't. I need answers, I think we all do. Unfortunately, our library is missing your rape/women's issues. I'll request those from you soon. Keep in correspondence. I would like to write for you one day.

Thank you for listening and reading my thoughts.

Much love and hope.—Katie

PO Box 5000/Annandale-On-Hudson,
NY 12504-5000

HaC,

When did teenage rebellion stop? I am a 17-year-old senior and throughout my entire stint at high school, I have yet to see one act of true, heart-felt rebellion. Who does one blame for this? I cannot say because there is not a single reason for such in rebellion. And with this undefined cause for the lack of rebellion, I question the definition of rebellion in its entirety. Rebellion is very hard to define. Is it just dressing differently, having radical views, or is it just acting like you have radical views when you don't know what it is you're actually fighting for or even arguing about? If the definition of rebellion stands to be looking different or dressing differently than the "majority" than there are more than a few rebellious teens, but this is not the case. There are people with radical views, but they are not rebellious, they are merely opinionated and most of the time wrong in every sense of the word. What is rebellion? Those who act out to be rebellious truly lose the meaning of the word in their actions. When you go into a store and buy clothes just to make yourself look different you aren't being rebellious, you're being trendy because the clothes you buy are dubbed "different" by those whose opinions matter. Even if you buy clothes that no one else has in your attempt to be rebellious, chances are there are just as many kids are doing the same thing as you. How do you rebel then? I don't know. All I do is do what I normally do. Am I rebellious? I don't know. All I do know is what I normally know. Will I change the minds of anyone? I don't know. All I do know is that if you think you can bottle up rebellion and flaunt it, you are dead wrong.

—Kid Rant/Justin Whitkin

<stealth108ninja@yahoo.com>

Hi Nate,

Thanks for not getting my point at all. I already pointed out that you can write whatever the fuck you want about my band. It just looks like you didn't wanted to take at least one minute to write a review that showed some sort of interest. That's what I criticized about the review. Nothing else.

In your answer you don't try at all to understand what I wanted to point out. You state your opinion without trying to get my point of view. So this is getting nowhere. I think we both got better things to do instead of talking cross-purposes.

Take care.

Christoph; chrisapproach@hotmail.com

HeartattaCk readers,

I see it happening all around me, and it's inspiring: punks becoming teachers. It's only slightly ironic because school is one of the first things that most of us rebelled against as young punks. But it also makes sense, as the Do-It-Yourself ethic is essentially self-learning in different words. So to make all these connections between punk and education completely blatant, I've just started a website called Blackboard Breakdown (<http://www.blackboardbreakdown.org>). We are all both teachers and learners, and the goal is to become a resource and community-building hub for everyone. Please check it out, but remember it's only a start. In order for it to go anywhere, you've got to get involved. Thanks. Up the learning.

—Cary; cary@blackboardbreakdown.org

Dear Lisa/HaC,

Hey. I just got the new *HeartattaCk* and your opening comments right away make me want to write you. Just the fact that you brought up the lack of communication between bands and the crowd (and really communication in general in punk) it really struck a chord with me. When I was 17, I started singing for a band called ITAK. It has been many years, and many bands later, but I feel that my most current band (I Object) is really becoming the outlet I had hoped. For me, the ideas behind a band really make a band what it is.

Last winter I saw this band and decided to check out their lyrics. When I went up to their merch table I opened a record up and started to read. The guy watching the stuff said I was the first person he has seen who was looking for lyrics, not for the color of the vinyl. As you can imagine, his comment really made me realize where punk's priorities were shifting—and it disappointed me greatly.

With every band I see that blasts through their set without words and with every record that contains no lyric sheet, the thing I find most important in punk slips away.

People say we preach to the choir. When did sharing ideas turn into being classified as that? To me, the message is still the purpose. So thanks for addressing the issue and for doing a 'zine that shares ideas as well. I will still be as vocal as ever.

—Barb Object/209 Center St./Olean, NY 14760

LISA OGLESBY:

Scenery #18 • KYLESA—live • *It Disappears* • V/A—*Mein Comp* 7" • *America* #12 • AMPERE—live • MALADY—live • SIRENS—*Long Distance Calling* 7" and *Where Have You Been* 7" • I OBJECT/FOREVER YOUTH—split 7" • BOBENALARM—7" • CAREER SUICIDE—*Fall-Out* 7"

MARIANNE HOFSTETTER:

REDS—demo CD • SCIENCE OF YABRA—*Don't Panic* LP and live • OFF MINOR—*Innominate* LP • THE BATTLE OF GETTYSBURG—demo • THE SHOTGUN WEDDING—*Long Live Artificial* 10" • THE APOLLO PROGRAM/SHORT SUPPLY—split LP • *The Wire - Season 3* • *Shaun Of The Dead* • sex manuals

NATE WILSON:

PISSED JEANS—7" • SKATE KORPSE—7" • BRIAN WILSON—*Smile* CD • PROCREATION—*Rebirth Into Evil* gatefold LP • CRIMINALLY INSANE—one sided, screened 7" • MASTER—unreleased LP on CD • SLEEPER CELL—both 7"s • V/A—*Mein Comp* 7" • CIRCLE FLEX—demo

SCOTT TORGUSON:

924 *Gilman* by Brian Edge • *Reefer Madness* by Eric Schlosser • *Going The Other Way* by Billy Bean • Dragonfly Restaurant in Columbus • traveling

STEVE SNYDER:

On Subbing: The First Four Years by Dave • GURMEET BAWA—*Love And Life In The Punjab* • CHRIS KELSEY QUARTET—*Renewal* • CLIMAX GOLDEN TWINS—*Highly Bred And Sweetly Tempered* • an abundance of pumpkins and tomatoes • NELS CLINE AND VINNY GOLIA—*The Entire Time* • programming On KCSB, Mondays 7 To 10pm • *Running 21* 'zine • MILI BERMEJO/DAN GREENSPAN—*Tiempo De Amar* • JAZZ COMPOSERS ALLIANCE ORCHESTRA—*Celebration Of The Spirit* • EARTH PEOPLE—*Sky Readers*

MATT AVERAGE:

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TIMOTHY SHEEHAN:

REACTIONARY 3—live • BIG BOYS—*Where's My Towel?* LP • *Scenery* #18 • *America* #12 • LAST PRIEST—demo • *It Disappears* by Nate Powell • LOOK BACK AND LAUGH—live • INTENSITY—*Ruttina Bort* 7" • TRUE IF DESTROYED—LP

FIL:

It Disappears by Nate Powell • THE INSURGENT—1999-2003 CD • Annie of THIS IS MY FIST acoustic • *Complete Control* #12 • *Chainbreaker* #12 • IRON LUNG—*Life, Iron Lung, Death, + 17* CD • GHOST MICE/DEFIANCE, OH—split CD • NO HOPE FOR THE KIDS—LP and live • ADD/C songs from their split 7" with GIANT BAGS OF WEED • MALADY live (especially when they cover The Sex Machine song)

DYLAN OSTENDORF:

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PAUL KANE:

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MARK MCCOY:

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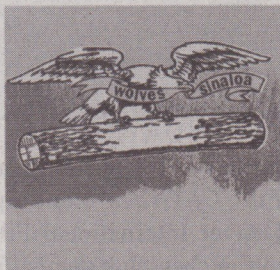
TOP 10 LISTS



CLEAN PLATE

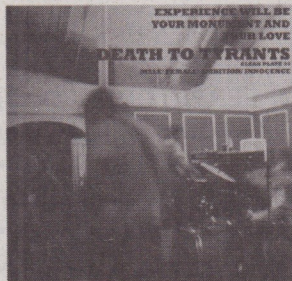
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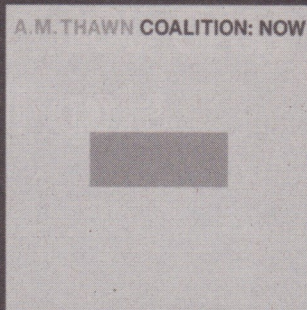
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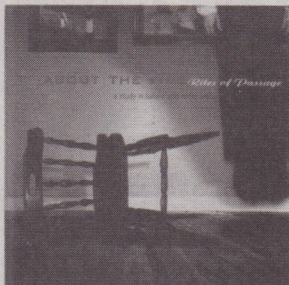
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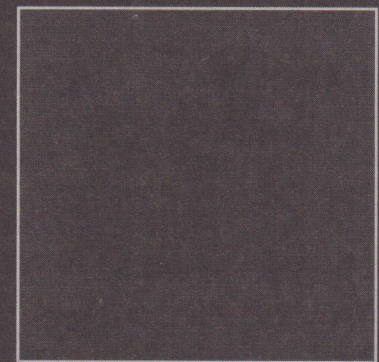
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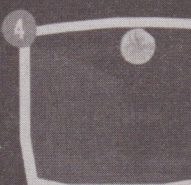
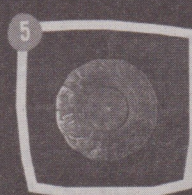
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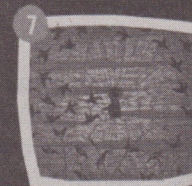
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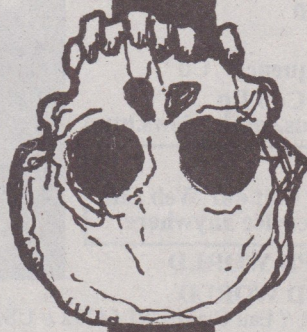
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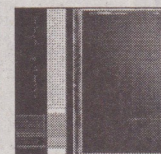
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Nate Powell

interview by Klas

HaC: Introduce yourself! Who is Nate Powell? Where do you live?

Nate: Hello there, I'm Nate. I'm 26 years old and prefer lizards, breakfast, hot tubs, and quiet Thursday nights. I'm from North Little Rock, Arkansas but currently live in Bloomington, Indiana.

HaC: Are you happy with your life?

N: I feel extremely fortunate to be alive but remain extremely dissatisfied with it, which I think is a healthy attitude. There's so much more to do, plenty of effort I can exert to be less full of shit. I sleep in too much these days. I am extremely disconnected from many of the people in the towns in which I live, even from many acquaintances and friends—I move around so much that I am hesitant to invest myself in my environment, which in turn leaves me feeling invisible and insignificant. I'm ready to grow some roots, settle back into my hometown one day, and invest in real community.

HaC: When did you start doing comics? And when did you realize that you were really good at it?

N: I started drawing comic books just before my twelfth birthday. My best friends Mike Lierly and Nate Wilson and I worked our way through perhaps 20 issues of superhero-style comics, and our first issue of the comic series *D.O.A.* was published in fall 1992, when I was 14 years old. I got really serious about doing comics at age 12 and have more or less kept up the pace since then, having gotten more concentrated on my efforts since 1998.

HaC: I read an old column of yours in *HeartattaCk* and in that one you said that your job was to teach art and dance to disabled adults. Do you still work with that?

N: I still work in the field of supporting adults with developmental disabilities, but mostly work doing personal care with people in their homes and at their jobs instead of teaching art and dance. I've been working in this field for 6 years, and entered the line of work from spending my life close to my older brother Peyton, who has autism as well as some other learning and developmental disabilities. It's a life focus of mine with no more or less importance in my life than comics and music.

HaC: Have you gone to any art school yourself? There's people who say that one shouldn't learn how be creative (like drawing, taking photographs, painting, playing instruments, or whatever) in schools cause it obstructs you from doing something truly personal and unique. You just end doing it by the rules and as it always been done. What do you think?

N: I graduated from School of Visual Arts in New York City in 2000. Formal education is a tool like anything else. So many people end up attending college because they're upper-middle class and their parents have the money to send them, and so the potential within the experience is shrugged off—school is just another expectation to be endured. I was definitely one of these individuals and then transferred to an art school after I realized I had nearly made a huge mistake.

I took my art education really seriously, but still understood that it was JUST more school. Basically, don't fuck around. Get what you need out of school—you're paying for it and it should serve you well. I learned much about formal and technical elements of visual art, which I have been able to apply or discard accordingly. School is great for criticism as well. It's rare to find friends who are willing to critique your work honestly, bluntly. School is absolutely unnecessary, but more power to you if you're able to get more of what you want and need out of education.

HaC: What are you influences and inspiration when you're drawing?

Nate: Many of my stories are an uncomfortable mixture of autobiography, biographical events in friends' lives, honest fiction, and fantasy, but the main characters and events are separated from each other and reconstructed in a new arrangement (which makes for some huge problems in the representation of friends and loved ones in half-fiction). I draw out narratives from my dreams quite often, and of course pull from what's going on in the world and across the street.

The most influential storytellers in my life these days include Italo Calvino, Erin Tobey, Jeanette Winterson, Mike Taylor, The Good Good, Chester Brown, Arundhati Roy, Jason, Anders Nilsen, Farel Dalrymple, Dash Shaw, Laurie Anderson, Mountain Goats, Lightning Bolt, and Talking Heads. I just had my world crushed by Dorothy Allison's *Bastard Out Of Carolina*.

HaC: Besides your 'zine *Walkie Talkie*, you have also released a huge comic book, *Tiny Giants*. I haven't got the chance to get my hands on that one yet, so could you tell us about that one. What can we expect? How does it differ from *Walkie Talkie*?

N: *Tiny Giants* is a 200-page anthology comic collecting most of my work from 1998-2003, including all 4 *Walkie Talkies* and some other books, with a few unpublished stories in there as well. It's not ordered chronologically, instead just by a natural flow of stories. A lot of very vague, personal stuff is mixed in with fairly concrete political stories. In June I also released *It Disappears* (the title ripped off a Moss Icon song) which is a 76-page graphic novel, one story which sits pretty well with itself. There's a lot more dialogue and more constant characters. It's still dreamy and a little hard to follow but flows more directly, all things considered.

These days I'm working on a new 150-page graphic novel, likely for Top Shelf Comics, and also doing a collaborative comic with Erin Tobey. Hopefully that'll be done by January, in time for a tour with myself, Erin, Josh MacPhee, and The Good Good—it'll be a very mixed up costumed performance affair that will integrate comics narrative into live performance and sound. I can't wait!

HaC: There's obviously a difference between mainstream and underground comics, but do you think there's any difference between your comics, with the background in DIY and hardcore/punk, and other underground comics that don't have that background?

N: There are several levels of difference. Naturally, in autobiographical comics, the aesthetics and surface elements of my life are incorporated into the book. As a result, the weight placed on certain environmental cues leans heavily on the cultural signifiers specific to my life experience. Punk becomes a focus in itself, even if otherwise unrelated to the story. I don't find any inherent immaturity in punk lifestyle—it's just as comical and immature as anything else until it's seen as an end in itself instead of a series of rituals and cultural frameworks.

The biggest difference is that, still being a self-publisher in both the comic world and the DIY punk world, I am accustomed to generally avoiding bureaucracy in business, to personal involvement with my publications, and to establishing real relationships with the people who distribute, sell, and print my books. There is an incredible amount of bureaucracy in indie comics publishing. It's funny—sometimes I'll deal with a small comics distro about my book, and I know that the distro is likely just two people in their house, but the feeling is totally different and they operate in a silly faux-bureaucratic manner, with lots of unnecessary complication and impersonality/professionalism. It's rare to encounter people who understand that "professionalism" as we know it is one of many templates for interaction, and by no means has to be used.

HaC: Do you consider your comics to be political? If so, then in what way?

N: I consider them to be political in their incorporation of the world around us into the twisty world of my narrative. I'm not a fan of the heavy-handed (Black Sabbath being one exception). I find a lot more political resonance in what I'm trying to communicate when it's set within something entirely unrelated, in people's everyday lives or some foggy dream or fantasy. I have enough faith in readers' abilities to read on many levels, and to read without assigning qualitative value to the political or apolitical nature of a book. And, yes, plenty of my stuff IS apolitical. But breathing and walking themselves ARE extremely political, relative to context.

HaC: How have your comics been received by the punk/hardcore community, and also on the outside of it? Is it hard to sell comic 'zines?

N: My stuff has been very well received both within and without punk, albeit in quite different ways. The punk community is very supportive and encouraging, which is helped by having a lot of strong connections to friends and loved ones within it, and in being very well-established in the last 10 years of putting out 'zines and music. On the outside the standards and expectations are vastly different. Feedback and personal communication is much more rare but also extremely valuable. When publishing for both potential audiences, I make very specific decisions to communicate my intent and politics clearly and without compromise—the different prices on the covers for "the kids" and comic shops, and the statement of issues being free to prisoners are for practical means but also to raise questions to some random comic collector who has no idea what the significance of these decisions is. Like: "Why would he send free comics to prisoners?" So I receive emails about that and open discussion about it. I released *Walkie Talkie* #3 shortly after

September 11th, and put in the back a simple full-page anti-war, anti-American message with a (usually) overdone upside down flag and some band quotes. This page was only included because I knew that 700-1,000 comic book readers who had nothing to do with punk or radical politics would read my comic and many of them would be inflamed, defensive, questioning, supportive, concerned, or confused—so I had many, many e-mail conversations about war and nationalism and foreign policy as a result. This also broke down many of those formal barriers and changed a few people's world view.

HaC: Have you thought about trying to transfer your comics into animated movies?

N: I often think that doing music videos would be the art form at which I'd be best—they're short narratives, non-verbal, dreamy but sequential, with a solid, short-reaching theme. This desire expands to the desire to make movies. But animation has never, ever been a desire of mine. I don't think they'd translate well. My stories seem very dependent on the abilities and limitations of comics as a medium, and are lately even more locked into the limited framework and conventions of comics.

HaC: I bet there's a lot of people out there who would like to start drawing comics. Do you have any useful tips and advice that you would like to share?

N: Read books. Read books. Read books. Find tools that you feel comfortable with, learn how you naturally draw when you're so comfortable, and then move to a new format or set of tools and turn your world upside down. Realize that you speak from a very specific, unique position in the world, and with a very specific voice. Send your comics to your favorite cartoonists. Seek out cruel critics, because they will teach you the most. Show your art to anyone who will give you the time of day. And listen to anything they have to tell or show you.

HaC: It's been a while since I have seen your columns in *HeartattaCk*. Have you stopped writing for them?

N: I didn't intentionally quit writing for HaC, and have a great relationship with the folks in Goleta. I simply got really busy doing other comics and moving and falling in and out of love and touring, and before I knew it, I'd missed quite a few deadlines! There's plenty I'd still like to write about in the column format.

HaC: You also run Harlan Records and one of five singers in the band Soophie Nun Squad. Can you give us an update on these two projects? What's going on?

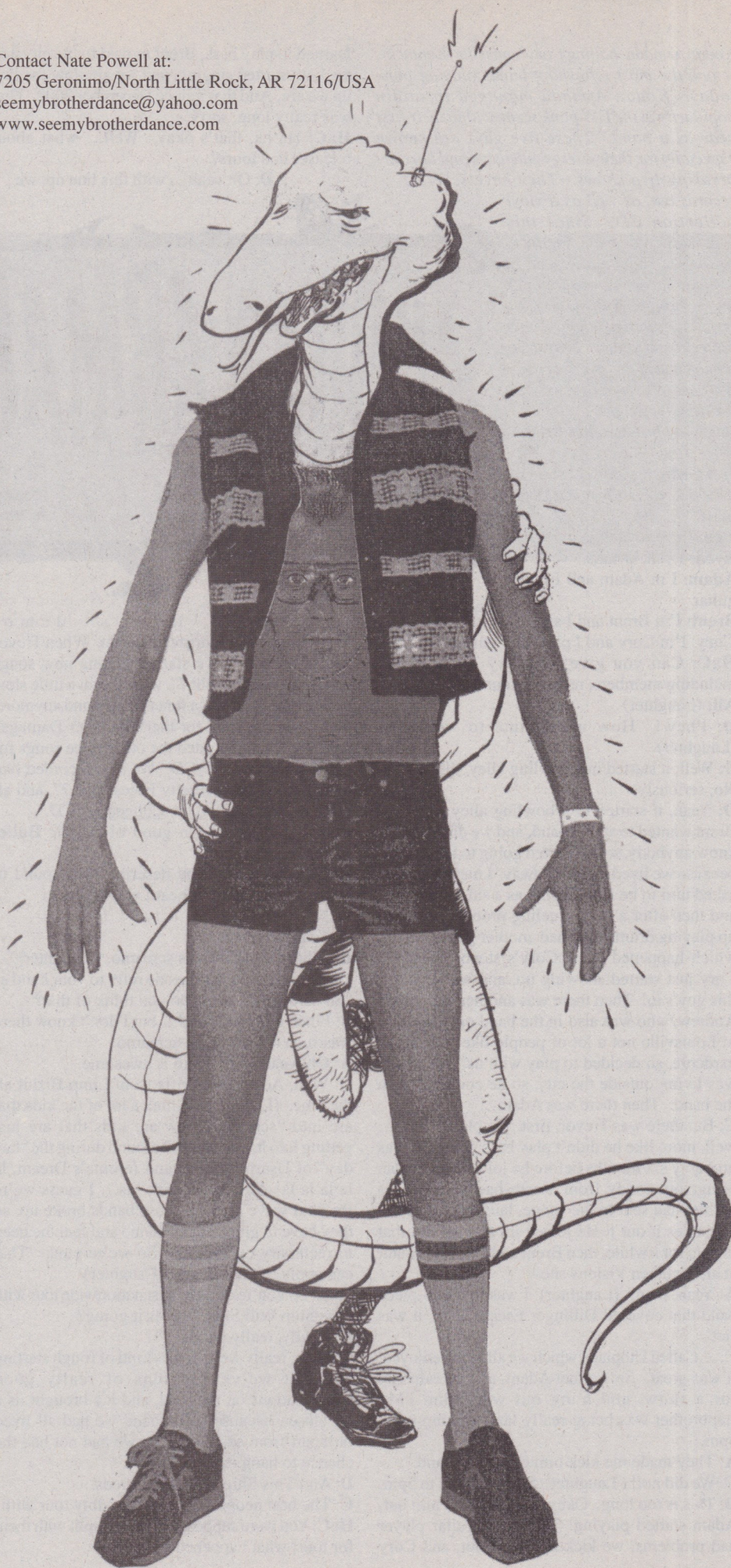
N: Soophie Nun Squad has toured around a good bit in the last year, and we're in the conceptual stages for a 12" we hope to record next year. Everybody's quite busy with other endeavors as well. Eli and Maralie have a great art gallery space in Little Rock called the Pink Tulle Gallery (www.geocities.com/thepinkyulle).

Coming up next on Harlan Records are albums by Mt. Gigantic, The Good Good, and Siren Cult, a comp LP/comic/zine called All The Days Are Numbered So, and a Tem Eyos Ki discography double CD.

HaC: Thanks for your time, Nate. Do you have any other wisdom you would like to share?

N: Get up early in the morning. The earlier, the better. Don't just say you will.

Contact Nate Powell at:
7205 Geronimo/North Little Rock, AR 72116/USA
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Kodan Armada, hailing from Louisville, Kentucky, is one the most refreshing bands playing punk today. Kodan Armada managed to attain popularity in the DIY punk scene within their first year as a band. These five guys are known especially for their energy-intensive and barrier-breaking live shows. They have several records out, as well as a vinyl collection CD. Since this interview, several members have left the band. Kodan Armada has managed to touch many through their passionate lyrics and words, although their future remains unknown. They remain one of my favorite bands, not only for the music, but also for their messages.

Interview by Chandler Briggs

HaC: Alright, let's get started. Who are you and what do you play?

Dan: I'm Dan and I sing.

Ryan: Ryan, Drums.

Adam: I'm Adam and I play guitar.

Brent: I'm Brent and I sing.

Cory: I'm Cory and I play bass guitar.

HaC: Can you give a history of the band, including members, releases, tours, etc?

All: (Laughter)

D: Phew! How much time to we have? (Laughter)

B: Well, it started in a bowling alley. (Laughter) No, seriously.

D: Yeah, it started in a bowling alley. Me and Brent wanted to start a band, and we didn't really know anybody, so we started going to Louisville, because we lived 40 miles away. I met Ryan, and asked him to be in the band, as a singer actually, and then after a long grueling process he ended up playing drums. We had another guitar player, which happened to be Cory's stepbrother, and Cory just started showing up, and we're like... this guy's in! Then there was another kid named Andrew, who was also in the band only because in Louisville not a lot of people like "screamy" hardcore, so decided to play with us, too. Brent was living outside the city, so he couldn't be in the band. Then there was Adam...

C: But there was Trevor, first. He played bass... well, more like he didn't play bass guitar. It was probably six months before he joined in... [Dan brings out candy from a care-package that his partner had sent to the venue, laughter ensues as he passes it out.] He joined in, and we did that line up for a while, then Brent and Dan met Adam at an Eighteen Visions show.

A: Yeah, man! (Laughter) I was in a two-piece band that covered Dillinger Escape Plan, it was sick.

C: ...Called Utopiate, which we all really enjoyed. It was great. So we met Adam, and he came up for a show, and hung out with him. My stepbrother was being really lazy, waking up at 5pm.

A: They made me kick him out of the band.

C: We did not! (Laughter) So he slept in to 5pm.

D: This is too long. Okay, so we kicked him out, Adam started playing. The other guitar player had problems, we kicked Trevor out, and Cory

learned to play bass, Brent moved to the city and we both started singing, and we are now the line up we are. And that's since December 2002. That was really long, sorry.

HaC: Ha ha, that's okay. Well... what about releases and tours?

D: Oh yeah... with this line up, we



recorded the demo.

We didn't do any tours whatsoever. When Trevor and Andrew left, we started writing new songs for the Montcalm split 7", which went a little slow because they weren't a functioning band anymore, as well as the song for the What's Yr Damage? split 7". Then recorded the other three songs for the Gospel split 10"/CD. We also recorded two older songs for the Pretty Faces split 7", and all those are out now on the Collections CD.

C: All the vinyl. On good ol' Magic Bullet Records.

HaC: How would you describe your sound to someone who has not heard you before?

R: Noisy punk.

D: Yeah, its punk.

B: Otherwise known as screamo. (Laughter)

HaC: I once heard someone refer to your band as "nu-screamo"—what do you think of that?

B: Finch is a good band... but I don't know there was such a thing as nu-screamo.

A: Oh, yeah man. Korn is awesome.

D: Well, Adam jocks riffs from Limp Bizkit all the time. (Laughter) I think a lot of the kids that are into "screamo" now are kids that are just getting into it, that weren't around during the "hay day" of Usurp Synapse and Jerome's Dream, la la la la. So "nu-screamo" is... I guess we're the next wave after all those bands broke up, so they have to give it a new name and feel the need to reclassify everything. So we're punk. That can apply to the masses. (Laughter)

HaC: So you're on your first nationwide tour with This Ship Will Sink, how is it going?

A: Really, really good.

C: Yeah, really well. It was kind of rough starting out, but we've had tons of really good conversations on the road, and it's brought us a lot closer, because beforehand we had all lived far apart from each other, so we had not had the chance to hang out together.

D: And This Ship Will Sink shreds.

C: The best people we could possibly tour with.

HaC: You were supposed to have a split with them for tour; what happened?

D: Yeah, there are lots of reasons why that did not happen: family tragedy, lack of a practice space, and the songs were not finished.

HaC: Do you have any good tour stories yet?

B: (Hesitation) Umm... We went to the badlands. We ran around, saw prairie dogs. We keep it minimal.

A: Oh yeah... and we got to play with Seven Days Of Samsara, and I really like them a lot. (Snickering) No one told me they were playing though, so I wore a Seven Days shirt. I got to be "that guy."

D: But we like "that guy." It's the new cool.

HaC: How about the mohawks?

B: I wouldn't know. (Laughter)

D: It's the summer of punk, man. It's every day of punk. If you're in a punk band, mohawks are the embodiment of punk.

A: It started as a joke, then we actually decided to do it before we left. We got weird looks in Montana, dude.

C: We get weird looks every day...

D: Oh I have a story!!! (Laughter)

Yesterday we were in Fresno, California at this pizza place. I was standing by an arcade game, and I walk out and this old guy in a ponytail comes up to me and says, "Is everything okay?" (in a tuff mafia-voice). And I'm like, "...Yeah, why?" "Oh, 'cuz I thought I saw you looking at me funny. Is everything okay?" And I'm like, "Yeah." And he is like, "Oh. Okay, everything's okay then." And then... he left me alone. I think he wanted to kill me.

B: Well then he came in, and I was still playing an arcade game. And he kept hitting my arm, saying, "Whattya doin? Whattya doin? Do you like pizza? Do you like pizza?! YOU LIKE PIZZA?!" And I'm like, "Yeah... pizza."

R: There was another guy in the same place, sitting next to us, saying how he liked to talk dirty to his pizza...?

B: Yeah, there's some weird stuff going on in Fresno. I think it can be attributed to the tap water.

HaC: You guys should have played Goleta!

C: Hey man... it was a good show. I'm not saying it was a bad show.

HaC: So how did you guys get involved in the punk scene?

D: Nirvana. And my first two compact discs ever... Boyz II Men and Green Day. From there, its all history. [Dan pulls out more candy. More laughter.]

A: Can I have a piece of that?

R: (Ignoring the candy.) I guess I had an older friend that made me a mixtape of like... "local music" he said. And so punk music to me was "local music." So when I heard a song I liked I thought, "Oh, it must be local." (Laughter) It wasn't for a while until I realized there was... (Pauses)

B: 49 other states.

A: I grew up in Southeastern Kentucky, so I had limited access to what I could listen to. So I listened to a lot of heavy metal, and rap-rock. A lot of pop punk, too. When I moved to Lexington when I was 13, and I started going to shows, and then I got into hardcore, when I was like...16? When I was 17 I went up to Louisville for a show

and I just kept going back, and wanted to be in a band. I kept meeting new people and finding out about new bands, and it made me feel really good about myself—it helped me become a better person.

B: I was heavily into skateboarding, and I read the magazines. I saw there was music in these magazines, so I thought, “Oh, I better check it out.” And I was in the heavy metal club when I was five, that was kind of my beginning. (Laughter) I looked in “thank you” lists—and because I lived in a small town, the kids who listened to hardcore were... few and far between—and I would say to myself, “Hey that name looks interesting,” and I would listen to them. Then I got the ol’ internet when I was fourteen. I would spend countless hours finding new bands, and then it became an obsession.

C: My dad gave me a double LP of We Sold Our Souls For Rock And Roll when I was eight years old. I got my first Nirvana CD when I was twelve. Went to my first show when I was thirteen, saw Operation Cliff Clavin. From then on, it was smooth sailing.

HaC: What are your motives as a band and as individuals in the punk scene and movement?

A: Separate the barrier between band and audience. I think that its especially important for newer kids that didn’t see or find out about older bands, and kids who don’t know about house shows, don’t know about DIY punk—the ethics. We hate playing on stages, but if we can get the point across we will. We all need the band, too, because it helps us deal with things in our lives that we can’t deal with otherwise, or would like to run from.

D: I think more and more, the barrier between bands and “audience members,” band members get bigger and bigger, the mainstream media is buying into punk more and more, DIY labels that were around a while get bigger and bigger, bands start saying, “Oh its more accessible to go to Europe,” etc... It just makes the everyday normal punk kid feel like they have no reason to associate with the bands. Personally, Brent and myself used to follow bands. “We fucking love your band!” You know? And just shred out with them for 20 days. Nothing is worse than shredding out with a band like that and then a year later they forget your name. I understand that being on tour you meet a lot of people, we meet lots of people, too, but when you’re more open minded to them being just like you, its not so much a spectator thing, and we’re more likely to remember names. It could be like Chandler saying, “Dude, you guys shred,” and us saying, “Thanks, man.” Then walking off, getting in our van, and driving off somewhere. Instead, we talk to you and think, “Oh, Chandler’s a cool kid,” and then next time we see you, “Oh Chandler, its good to see you again.” Instead of, “Oh, don’t I know that guy?” I don’t think I have a role in the punk community, but I do Kodan Armada because its something I like to do, I like expressing myself, getting things off my chest; I’m pissed about a lot of things.

R: As far as Kodan Armada goes, I just hope that we can make people feel a little more comfortable being a part of what we’re doing. I don’t think that we’re on any higher plane than the average person. Part of the reason we love doing the band is just sharing the experience... it just fills me up with life. I’d feel horrible to exclude anybody

from that.

A: I don’t understand, when a band plays, there’s such a stigma, like when a kid goes up to sing along. I guess it’s different with different types of hardcore, but kids shouldn’t be afraid to scream if they want to. I’ve seen bands, where I can just scream, and its emotionally draining, instead of just sitting and watching and clapping when they say something. I want to give that to someone else, I want others to have that outlet; it’s important for everyone to have that and know that they can.

HaC: What do you feel the current state of punk and hardcore is?

C: In Louisville, I think its really on the up and up. Besides the venues, I think the bands really have something to say, and all the kids are listening and its really great to go to a show and listen to bands like Black Cross, Coliseum, and Breather Resist. Everything that Rob, Ryan, and Steve have to say is really inspiring and right on.

D: Personally, I think punk rock and hardcore is becoming way too concerned with subgenres and classification, and if it’s “screamo” or not, or “hardcore” or not, and who they’re working with, and who is putting out records, and “that record label is doing a good job,” and so on. The bottom line is, the records get out, kids get the records, it’s music, you hear it, it doesn’t matter if its screamo, it doesn’t matter if its polka, it doesn’t matter if its on Magic Bullet, or if its on Billy Joe’s Room-Under-The-Bed Records...#1. It just doesn’t matter; kids are becoming too concerned with whether if they have test presses, or colored vinyl—its not that we don’t have colored vinyl or test presses—the point is if you want to collect that’s fine, but *that’s not the most important aspect of the record*. It is the music, and what we are trying to get across on it. No one is better than someone else because he or she has a test press of our record, or you downloaded the song—it’s the same thing. Whether you buy it from us, someone else, or download songs and put them on mix tapes, thank you for supporting us—it’s all the fucking same. It doesn’t make sense that when the world is so full of negativity to act like you’re cooler than that kid because you have a test press. I feel like it’s similar to when I grew up, having to shop at Wal-Mart because we were poor, and everyone else shopped at Gap; it’s the new rich kid, poor kid situation. Someone should not feel like less of a person because they don’t own the super OOP screamo vinyl.

R: When I was younger, there was nothing between me and hearing the music, and appreciating it at whatever level. But now, in my experience, there is so much that gets in the way of getting to enjoy music. There are ups and downs, though. I think there are a lot of people who like to dream up this perfect way it was at sometime, just because they weren’t around to see all the shitty sides of the people making the music. There was just as much insincerity then as there is now, it’s just the people here now are here to see it.

B: There’s a lot of people that say, “Oh I wish things were they way they were 2-3 years ago.” Even in the case of Louisville. “2-3 years ago, we had this better venue, and it seemed like bands wanted to come through Louisville.” So kids are not trying to take advantage of the situation now, and really try doing something positive, bring

bands in, volunteer, or find a new space. I think its much easier to sit back and complain about what is not right, rather than focus on the things are going well... because if you look around, there are so many good bands right now, working hard, but even with that, there are still cliques and people won’t go to certain shows for silly reasons.

HaC: What sort of things influences you; music, books, people?

B: Current events influence a lot of what we do, **A:** Defining acceptable alternatives to some of the things that are going on, and trying to find ways to deal with current problems. And of course, I’m influenced by those I hang out with—the people in this band—and positive people, like the guys in This Ship Will Sink. These people go out of their way to make you feel comfortable; they are influential, because in turn you want to do that back to others because you realize how good it makes you feel.

R: I think that personal experiences, just going down the road, things happen, start singing, teenage angst. (Dan laughs.)

HaC: What do you hope to accomplish as a band?

D: I don’t think the answer should be something like, “Oh, I hope to go to Europe and put out as many records as possible.” No, that’s not what I’m trying to accomplish. What I am trying to accomplish with the band has already been accomplished, and has been as soon as we started. We’re not working hard, looking to hit some finish line; we keep doing it because we like doing it, and we have things to say. It’s fun to try to break down the barrier between band and audience. I think that everyone has accomplished what they want, and that’s being in the band, playing music, loving it.

R: Personally, I wouldn’t mind slowing down a bit. I just enjoy sharing it, and sometimes I feel there is pressure to make it out to certain towns. I think we could stop today, and I would be fine with that (voice trails off...)

D: This one kid, Chandler, asked us to play in California, and we were like, “Goleta? Never heard of it, sorry kid.”

A: If the population ain’t 3 million, we ain’t playing there. (Laughter)

HaC: Anything else you would like to add?

C: A bee stung me the other day.

B: Where were you on the stories, man?

D: Let’s see (inside jokes, here we go): keep shreddin’, quit hashing people’s browns, (others chime in) snakebite, it’s a trap, tightwolf, we’d like to thank This Ship Will Sink for being wonderful people, except for Jason (he was sitting in the room). But seriously, thanks to anyone who has helped us out in any way, let us sleep on your floor, just given us directions, let us use their bathroom, let Adam have fresh garlic... To anyone who has talked about us, whether negatively or positively... I don’t care when kids say, “Kodan Armada, internet hype!” because I would never want there to be no communication, no one able to express their opinion. It’s cool, and thank you **R:** And one reminder to anyone who may be reading this: just because we’re in this ‘zine, does not mean we’re any better than anyone else... you, the reader, just say “hi” or something. We’re really just scared of you.

D: We’re just kids like you. And everyone should try to grow a beard.

For more information, visit www.kodanarmada.tk

This Ship Will Sink, although having played together only a year, pumped out 11 songs on three separate releases. Their music was punishing and powerful, but beautifully technical at the same time. Their messages to anyone who came across their music were strong and passionate, singing about many current topics that affect everyone, such as federal politics, homophobic and sexist behavior, and religion. It's too bad that they didn't last longer than they did. Interview by Chandler Briggs

HaC: Who are you and what do you play?

Jason: My name Jason, and I just sing.

Tom: I'm Tom, and I play baritone guitar.

Steve: My name is Steve and I play drums.

HaC: How about a history of the band, including how you formed, members, releases, and all of that jazz.

T: The three of us all do shows in New Jersey, so on several occasions each other's old bands would play shows we were doing. Basically, we met through the community; we've been a band for less than a year.

S: After my band and Jason's band broke up, Tom was looking for people to jam with, so we just started playing together.

HaC: And releases?

T: The first thing we did was an LP/CD with six songs. Our friend Marc put out the vinyl, on his label called Red Tape. And our friend Evan, who does Waking Records, put out the CD. Working with them was really cool, especially Evan, because he does not-for-profit work for his label, so we were able to pick what organization we wanted profits from our CD to go to. After that we were supposed to do a split CD with Kodan Armada, and we had our material recorded, but they didn't, so we ended up putting those four songs on a CD with Magic Bullet. Soon we hope to have our three-way-split with The Assistant, Takaru, and us. That's Waking Records CD, Red Tape for vinyl.

HaC: How has your experience been working with small "bedroom" labels versus bigger ones, and why did you choose to do so?

J: Working with the smaller labels is good, because you can get a hold of them, and because they aren't very big, they are not doing that many releases at that time, so it feels like they are focusing on just that one release. Some drawbacks so far, I've noticed with some of the smaller labels we've been working with, include a lot of delays. One release that is supposed to be out by now, a split 7" with *Is This Real* from New Jersey, is being done by this kid who is just starting up his label, and he's having problems with a plant that he's never used before. We haven't really worked with "large" labels, really; we did our last release with Magic Bullet, and Brent does have the ability for large distribution, and he's very focused on his label, and has a lot of releases going on, but I personally felt like our release was very important. He rushed our release and it came out right away, because he knows exactly how it's done; I guess I just prefer the "larger scale" labels because of the turn around of releases. There are not a whole lot of pros and cons between the two types of labels; the people we choose to work with are super nice, and I think that's the most

important part—the fact that we can build a relationship and work together.

HaC: How would you describe your sound to someone who has not heard you before?

S: I would describe our sound as... heavy and technical. I don't think that people need more than that.

HaC: Well what would you tell your aunt if she asked? (Laughter)

T: I would probably lie! (Laughter)

S: Just that I'm in a heavy band.

J: That's pretty much what I tell my grandparents. "Ah, you're going on tour this summer with your band? What do you do?" "I sing." "Oh, you can sing?!" "Well, actually, I lied to you, I scream and growl into a microphone." (Laughter) "Well what kind of music is that?" "Um... it's just noise."

T: Well, there are two kinds of descriptions: the kind you give to your parents and people you work with, and the one you give to people who go to shows.

HaC: Well, I meant for readers of *HeartattaCk*, but I asked about the other description for kicks...

HaC: Why do you choose not to have a b a s s player?



(Laughter)

T: Well, for four years, I played in a band called The Assistant, and we kept losing members over and over, and we would keep teaching bass players the songs and it became kind of taxing. So my friends and I messed around with some pedals, and tried to figure out how to get both sounds at the same time. Well, we figured it out, and I got really comfortable with that and from then on I just felt—not that we didn't need a bass player, because it's always cool to play with other people—but when we started this band we just pictured it as the three of us just doing what we're doing, and we clicked. We have friends that play bass, guitar, keyboard, and all that, but when it

came time to think about having other people in the band, it just worked out as the three of us.

J: And we can tour in a minivan... (Laughter)

HaC: How is your nationwide tour with Kodan Armada? [They all nod.]

J: Can you just write "head nod?" (Laughter) Write that Steve nods here.

[Steve nods here.]

S: Well, at first I was sketchy to go on tour with all these guys I've never met before, but over the past two weeks, it's just been so amazing hanging out with all those guys. It just brings a smile to my face every time I see them. Such good guys... and being able to play with them is an added bonus.

HaC: What is "Triple Axe Attack?"

T: Uh... we just made that up tonight. Since Takaru cancelled tonight, we had this theoretical joke about us and Kodan Armada using all of our equipment at once and playing. (Laughter)

J: It was just this once!

HaC: So... do you have any dirt on the Kodan Armada? Tell us everything. (Laughter)

J: Okay, before I answer this... did you ask them this about us? (Laughter)

HaC: ...

J: Okay, I'm not answering anything.

S: No way, I plead the fifth.

HaC: Okay, so more seriously: how did you each get involved in the punk scene?

S: Well, since I was sixteen, my friends just brought over a PA system to my parents' basement, and I had never really gone to shows; they wanted to do shows there, and it sounded fun. We started having shows regularly every weekend, and I watched people play instruments and I got really excited about it, and eventually learned to do it myself. And I started to read literature and lyrics—I kept the music with the message. I wanted to get really involved in it, as we all are.

T: I started skateboarding when I was in 3rd grade, and in all the videos they would have bands like Minor Threat or Bad Brains. I started going to basement shows, and it evolved from there. In terms of playing music, I was playing guitar way before I got into hardcore, and it's funny because when you're into Metallica, for instance, you focus on all these scales, but with punk and hardcore, it's the exact opposite; it's like less is better. I had to re-teach myself to play hardcore and punk, and that was cool. Also, from an idealistic standpoint, when I was 16, I was looking for something to be a part of, as many 16-year-olds are. It's easy to latch onto movements, or labels. It was easy to fall into the straightedge and animal rights scenes. I still hold all those ideals, but at the time there was a typical "everyone should be like me, I want to change the world." Being 25 now, straightedge and vegan, I look at it a lot differently. A lot of those bands were saying: "This is what is right, we have to change things!" And it was mind-blowing at the time for a 16-year-old to grasp that.

J: I started listening to hardcore when I was 13, more mainstream stuff at the time. My brother came home one day, and he was really into skateboarding, and he had this compilation, the Head Flight Program, and we listened to these

bands—they weren't heavy, but they really knew what they were doing. Something inside of me just clicked, and I started buying more music like this. I actually booked my first hardcore show when I was 13; some local hardcore bands played to benefit this girl who had died of brain cancer. They were trying to raise money for this scholarship. Since then, I really like doing shows, and even though I'm not a musician, I really like being a part of it. When I started going to more shows, I was just amazed that these bands would play on the floor right in front of you, and you could talk to them after the show—and they would talk back! I had seen music videos of big bands like Guns & Roses, backstage getting drunk with all these girls—this was not personal, like what I was used to. I actually went to my first "arena" show last year, Motorhead/Iron Maiden. Now, I love Motorhead, but nothing was worse than the bands playing two football fields away from you, playing for two hours, standing shoulder to shoulder with people, nothing special about it at all. I really took nothing away from it at all.

HaC: How do you feel about the current punk scene, maybe in relation to previous years, and how has it developed?

J: I think for a while, before this band, I really had a negative outlook on the Jersey scene; so many kids were concerned with the fashion/social aspect of it, rather than actually going to watch the touring band, listening to what they have to say. But as we start playing more shows, playing in other states, I really have gained more respect. There are a lot more positive kids trying to make shows a more positive atmosphere, so I'm really psyched on what's going on in Jersey. Especially when I first got into hardcore, there were bands like Fury Of Five we joke about... there is this whole "straightedge mafia," lots of violence in the '90s. The violence at shows eventually weeded itself out, which was nice, because I hated having to worry about some physical confrontation at shows.

T: I get upset that things got so genre-specific. When I first got into it, I would go to a lot of shows where none of the bands would sound the same; I think that was generally accepted. Even Kodan Armada and us don't sound that much different, we do play different styles of music. You can tell, there are certain shows where they are more well-received, or we are more well-received. Another thing that bothers me on this tour is the lack of alcohol-free/smoke-free all ages venues. It's not so much an ideal, "this is how I live, you should live like me" type of thing, but it's a good way to get a space shut down, having underage drinking. A positive thing I liked that was different: my first tour that we booked was by phone, and it was stressful because the phone bill was so high. As much as the internet is so impersonal, its been so much easier to book tours, this time around—in the past three years.

HaC: What are your motives as a band and as individuals in the punk scene and movement? And how does that relate to what messages you sing and write about?

S: I suppose we offer a new sound, and sharing different ideas with people, and taking something away from it—those ideals, and sharing them with people. Through our ideas and others' ideas, hopefully both of us will learn from it and... whether that's from our music playing, someone

taking that as an influence, or what we talk about in our songs.

J: I think the reason why I do anything is the opportunities to meet people... I would never be in California if it weren't for this band, these people. As far as lyrics go, I don't think that there is any motive behind the songs, when a topic comes up. I think we bring a topic up, ask how we feel about it, and usually I'll write about things that bothers me, and stuff that I need to vent about. I hope that its important to other people, but its pretty much all my opinions on certain topics, and the way I feel at the time. Any motivation of it is personal, I guess.

HaC: What sort of things influences you; music, books, people, etc?

T: The thing I'm most influenced by is the position that I'm in, and the way my life is right now, being young and in the face of struggle. I'm not in the face of adversary right now, and if I am, it's very small. Things on a larger scale don't affect how my life is going to turn out. The things I'm inspired by is watching people in those situations, where there is a great deal of struggle or adversary, and watching people overcome that. I'm not talking about people I've never met before, thousands of miles away from me, I'm talking about my friends and people in my life. In terms of music, we were talking about a few days ago: a band doesn't necessarily have to always explain their songs, or always go out of their way to inspire people—sometimes music does speak for itself. There are a number of bands that I take inspiration from for different reasons. Some bands I see have so much to say, and that's inspiring, while some bands have nothing to say, but they can be incredible musicians, and have so much passion for what they do, and that it's inspiring.

HaC: Where did the name come from, This Ship Will Sink?

T: We were first called This Boat Will Sink, and Jason brought up the point that it sounds a lot like a pop punk band...

J: Originally I think it came from lyrics for a song that Tom had not used, and I said that we should call it "This Ship" sounded a lot better. Tom would have to explain the meaning, though.

T: It's basically a question of inevitability, you know? This is the band, right? It's a symbol for



photo by Tyler Humer

everything that exists at one time can pick up momentum, but it can also stop, and come to an end.

HaC: What do you foresee in the future of the band?

S: We are currently working on a split with Achilles... that's pretty much it.

J: I think we're pretty much concerned with getting through tour. (Agreement, snickering.) I think we're going to play the shows we have booked, and then concentrate on writing. From there, it's really hard to predict what we're going to do. Probably just play some shows

T: I foresee us coming home as changed. I definitely know that this whole experience has changed me. You can't shove three people in a van, 24 hours a day, and expect them to come home unchanged. In terms of what I see in the future, I'd like to see what kind of people we are when we get back.

HaC: Anything you'd like to add?

T: Thanks for coming to see us, and sorry we didn't give you any dirt on Kodan Armada.

J: You know what... I think I will. Are you ready? We're going to give you the dirt on Kodan Armada. (Several members' ear perk, they wander over.) One of his questions was if we have any dirt on you guys, and we do.

Cory (of Kodan Armada): Like what?!

J: But you have to leave the room, so your voice isn't on this tape. Yes, please, go watch *The Cosby Show*... (waits until he leaves)... now Cory Popp... (Laughter). Naw, I'm kidding.



Thomas Schlatter

This interview with Thomas Schlatter was conducted on July 22nd in Seattle, WA before This Ship Will Sink played on this summer's tour. Mighty-O doughnuts were given to Tom and his friends; they were good. Tom is someone who has constantly impressed me with his attitude and actions towards social issues, especially in relation to the hardcore/punk scene and even though we are not close friends I have learned quite a bit from him. But I wanted to pick his brain even more and fortunately he was able to provide the time for us to sit in the parking lot and talk. Interview by Ben Milne

HaC: I guess we'll start off, the first question is... for me, John Stoltenberg was an author that got me thinking about things, definitely from Propagandhi [Propagandhi have a song called "Refusing To Be A Man" which takes its name from one of John Stoltenberg's book], did Stoltenberg have any effect on you? Did his work play any sort of an informative role for you?

Tom: I read Stoltenberg when I was going to school. The way you go about feminism and I'm not trying to read the way you are, but I'm not a well-read feminist. I'm not what you'd call an academic feminist. I guess a lot of the feminism I pursue has a lot to do with life experience or actually sitting down and talking with people. I

did read a few chapters of Stoltenberg and it was interesting. There's only so much I can gather from academic feminism and I feel like the real life experience harnesses me more to pursue this but I definitely think that there's valid points in academic feminism and taking classes definitely works for a certain kind of person. I think there's certain types of personalities that respond to an academic atmosphere much better than I did.

I went to college for a little less than 2 years. I was in and out. That's just me. That's just how I respond to academics. I'm kind of more of a... like I learn by doing or learn by being put in the situation. So I think a lot more of the influences when pertaining to feminism have to do with the people that I meet or the experiences that I have.

HaC: I guess in terms of dissemination of these ideas and activism and actions, how do you deal with that yourself and on a daily basis do you always try, not to necessarily confront people, but bring it up, in ways that work for a mutual discussion?

T: It's weird because there's 2 different realms and they really shouldn't be separate. There's the punk rock realm where it's a lot easier to talk about these things and confront people about these things and there's the real world realm, not real world, but the professional academic whatever realm you're in where you can't always assume that people are going to be in touch with what you're in touch with. At least with punk rock, people are kind of exposed to these ideas and expect a small majority that have these ideas so it's not as strange to people when you bring it up. Most of the time when I feel comfortable bringing these things up is in the atmosphere of a punk

building right now. I think that the outside, the whole real world thing, that's very important, too, but I'm not ready to take that on right now. I'm way inexperienced thus far. And it's, within the whole punk rock scene, it's tough, what experience has taught me is that every person is an individual in terms of being a feminist, every person goes about things differently and I think there are females who would rather I just keep my mouth shut all the time and not "speak" for them. Even though I never feel like I'm trying to speak for someone but there's a lot of people who feel men have no place in this and that's that and then there's instances where we get a lot of positive reinforcement and it's kind of like, "that's so cool to see men standing up for this or stepping up to this."

I don't really think about things in terms of feminism or sexism or homophobia as much as I just look at punk rock shows as what is potentially going on here that could be dangerous or what is potentially going on here that could make people uncomfortable or make people not want to be apart of this. And most of the time those things pertain to sexism, homophobia... As a white guy what place do I have in standing up against that and is it, should it be, my contention to be like, "Oh I'll let the girls take care of this because that's their thing," or "I'll let the queer community take care of this." A lot of people get hung up on identity politics like, "Well you're white and you're male and you're middle class so don't try and fight for me." I have a problem with that. I have a big problem with identity politics in general just because I feel like I've been an ally to these movements for a very long time and at what point do these little factions get

than the mosh fest testosterone. I believe in safe spaces but I don't believe in identity politics, like the reverse, I think that's just as bad. That's been a big thing, just trying to confront both of those things but in terms of confrontation and doing it in every day life, this is the community I'm most interested in immersing myself in right now and that's pretty much where most of it takes place.

HaC: It's interesting that you say that about some people complaining about speaking for others but at the same time one thing that I've been interested in, in what some feminists have said is that we're also not going to be fighting your battles. If you take for example, poor African-American people, a lot of them at least, will say, "We're not exactly interested in telling you white people how to live and there's people that are looking for cues, better living and better ways of dealing with people." I guess one thing that's interesting is the question: how do we as white guys that are interested in these ideas and interested in bettering the world. How do we deal with the actual problem which invariably is, rich white men thinking that they can run the world and do whatever they wish with environmental destruction, racism? Invariably it leads a lot to people who are simply interested in profit. So I'm not necessarily trying to have a Marxist theme, but I definitely see a lot of connections between super rich people and their ideas of how American politics run, Canadian politics run. How do you see that then? Do you think that's our battle? To be looking at improving...?

T: It's weird because if a woman walked into a show and was extremely violent and potentially dangerous, used language I wasn't comfortable with, I wouldn't expect the other women in the room to take care of it exclusively and I wouldn't associate the behavior or actions of one person at a show with everyone in that gender, everyone in that race. Whereas I understand that I have skin privilege and all those things I don't like to associate with political leaders, with CEOs, I don't feel like just because these guys are white that I'm necessarily like them. So it's weird because I feel like that's a big thing. Okay it sucks that a majority of power is held in white straight upper middle class men, but its very dangerous to associate or stereotype everyone in that group who just looks that way. Do I have to wear a studded belt and have a mohawk and have tattoos to represent that I'm separated from these people? I don't think that's necessary so in terms of confronting hierarchy in what you're talking about I don't really think it's just the job of white males. I think as much as I'm ready to take on issues of gay marriage and issues like that, I think that the queer community, and I'm not speaking for the queer community, I think is just as upset or angered over the actions of straight white males in the White House. I don't think that the problems are specifically just mine or issues of gay marriage are specifically problems just for the queer community.

HaC: You just talked about the idea of allies, and again there's a lot of confrontational ideas in terms of coalition building or allies. Have you sort of negotiated that yourself and where do you take stock?

T: With all of these I can only speak from my personal experience and what I've understood in terms of cases of sexual abuse or cases of



photo by Ben Milne

rock show or the atmosphere of hanging out with people that are immersed in this kind of culture. More because this is the community I'm active in and this is the community I care most about right now. So this is what I'm interested in

exclusionary within themselves. Where sometimes I'm at a show where a lot of girls are playing in bands and there's a lot of girls there and there's an overall negative connotation towards men at the show, how much better is that

homophobia, those types of things that happen at that moment, at that time. Every individual is totally different. I think maybe in this particular situation a woman will want me to stand there and just stand next to her, and want a whole bunch of us to stand next to her while she confronts a person and another situation she will be like, "Well I don't need you to stand next to me, I'm going to do it myself." I think a lot of what being an ally is, for me, is more of on a personal, like person to person, type thing. I don't know if she'll be mad if I do this but in terms of my wife, Leigh, who was a sexual abuse survivor, because I was an ally to her and provided support she needed at that time I can't presume to think that every sexual abuse survivor is going to want that same thing because it's all about an individual's basis. That's why I kind of lean towards more the real life experience aspect because I can read in a book "these are the things that sexual abuse survivors probably need," but I'll never know, unless you actually sit down and talk to that person. So in terms of being an ally I feel like those things have to be hashed out with conversation, hashed out with situations and getting to know each other. If anything there's no way that I can say, "I'm an ally to everyone who's been sexually abused," because the way that I went about things may not be comfortable for someone else.

HaC: I guess with that idea, how do you, in terms of concerts, see yourself in building a more positive environment so that more discussion can take place between all people at shows and have more common mutual understanding between people?

T: It's weird because we've talked a lot about it on this tour because we played a show, maybe four days ago, and we talked about one of our songs and after we played a kid came up to us and said, "Hey I'm really glad you talked about your songs, here's what I didn't agree with, can we talk about this." And I thought that's the most productive thing I could ever want, unfortunately that's the minority. From talking at shows for such a long time and always being a person that's up front about how I feel about things, the feeling that I have now, and we were talking about this just last night, is basically that when you talk at a show you have your thirty seconds to be articulate and explain a song and explain concepts that you could have three hour long discussions about... and I'm supposed to explain every myriad, every aspect in thirty seconds so I can seem articulate and play the song... and it doesn't work. There's always room for error and I know some bands who are well aware of this who say, "Fuck it I'm not going to talk between songs because there's no way I could possibly do this." I feel like a lot of the times in hardcore, like what I was saying before, that kid a few nights ago was the minority. A lot of times in hardcore or punk rock what people are doing is putting what you're saying under a microscope and just looking for what they disagree with and then based on that, saying, "Oh this kid's totally uninformed, this kid doesn't know about that." Then you get judgements, basically cast on you, and it's not even about whether people are listening to learn something or saying, "I want to know where this kid's coming from, I'll go talk to him." It's more about just listening and saying, "Oh that's just dumb." That's upsetting that the majority is like that and

I can talk at thirty shows on this tour and have the majority of people totally write me off or pre-judge me based on the thirty seconds that I talked about a song. Then maybe once every five shows have somebody actually come up to us and talk to us and have a really good conversation and learn a lot but I think in going about explaining things like that you can never expect a band to totally cover all ground in all situations especially when you get out of the academic and into the personal. To cover all ground in thirty seconds before a song is just ridiculous. I think those are hybrids for communication, to say like, "Okay here's a few ideas, come up to me and talk to me about it when we're done playing so we can go further with them," but I don't think a lot of people pursue that. That's another thing, too, what are the situational politics involved with hardcore shows where it's like, "I don't feel comfortable going up and talking to a band," or "I'm intimidated by some guy because he's holding a guitar." There's all those things to deal with, too.

HaC: It's so weird that people are so... it's an automatic defensiveness. It's as though there's some sort of a social learning where they're taught to question anything that may seem counter-status-quo and it's just so interesting that so many people will come into these shows and never really question why they're being so defensive. It's like on the internet...

T: It's more so like that there because people are a little bit more apt to respond. It is weird.

HaC: I'm sure you've seen Off Minor play. Jaime, he'll always say, after every pre-song discussion, "Do people have questions?" In the five times I've seen them...

T: Nobody's asked anything.

HaC: I think one person asked about Hot Cross as a joke or something. But basically nobody asked, so he'll do his thirty second spiel, but still people will not ask any questions. And I've always had, sort of a fantasy where he does ask, "Does anybody have a question?" and then somebody does have a question and then all these people just start talking and people don't get pissed off.

T: Which is a fantasy, you know what I mean, as sad as that is and we're laughing about it.

HaC: And it is sad. I was interested also in what bands have influenced you in thinking, or questioning, and disseminating these ideas because I definitely feel this for me, it's really important, songs like "Refusing To Be A Man" by Propagandhi and some of your music and Submission Hold. It's really been where a lot of my ideas have started and come from.

T: The first band that really got me, actually the first few bands that really got me to kinda think about things, on more a political level, and I guess on a social level, too. The first band was probably Endeavor from NJ because I'm from NJ and I'd go see them all the time. I just thought it was awesome because they were primarily playing tough hardcore shows and singing these lyrics that pertained to extremely crucial issues at a time when being vegan and pro-choice... err, being vegan and pro-life, for a while there, was like hand in hand with band like Earth Crisis and stuff. Endeavor had a pro-choice song and was totally out-spoken about it and just kind of like "hey we're Endeavor, we're pro-choice." Nobody was doing that at the time and at the same time too, on

the other hand I mean Earth Crisis... when I was fifteen, it makes me realize now, I embraced Earth Crisis in the sense that I needed something to identify with because I was fifteen years old, and not really recognizing the fact that using violence to destroy... using violence in your movements is, we all know that it's, for lack of a better term, dumb. But when I was fifteen years old just like, not really distinguishing that or just identifying with the ideals of like, wow, society is kind of messed up and maybe I shouldn't just indulge my senses all the time. And also at fifteen, latching onto "fuck everyone else who doesn't want to do this." And as you grow up, shedding off that whole idea of "fuck everyone else who doesn't think like me" but still maintaining the ideas that you feel right about in terms of refusing to indulge your senses and brainwashing yourself and stuff like that. As I was coming up in the hardcore scene those were the bands that were around, it was right at the hotbed of the whole vegan/straightedge/pro-life thing or whatever and for a while there were the headline kids. When I was fifteen that's what I immersed myself in, this was ten years ago, and I've realized now to hold onto to certain aspects of that and then also call out certain aspects of that. At the time hardline was blatantly homophobic and it was blatantly pro-life, too, and at fifteen not really realizing, hey, there's something wrong with that and I think that's a part of growing up. I'm not ashamed to say when I was fifteen I was pro-life, you know what I mean, because if anything that documents the fact that I have the ability to grow and learn.

HaC: I sort of took the pop punk route myself, it must have been at least 3 years where I always thought that I was politically minded but I wasn't even vegetarian and if you'd asked me I would have said I was all for women's equality and I had no problem with homosexuals, and that sort of routine. I guess when I started going to university, I started to question all these things and really started to realize, well, no I'm not against sexism because I really don't actually act in a way that's anti-sexist and a big one for me was really thinking about my use of...

[Turn Around Norman is starting their set so the interview gets put on hold for 2 hours.]

HaC: When we left off I think I was getting into pornography because, as I mentioned before, that was one of the first things that really made me question, well question sexism and then sort of every other sort of hierarchical thinking. I guess, looking back, I took a lot of stock in the fact that you had written that song for You and I. "Brock Landers" and then there was that whole issue with Level Plane and their releasing of a record and I thought that was really great that you stuck up for what you believed in especially for something like that because it was something that was really important for me because I was also pretty, I guess... I don't remember my first reaction because the one that I got in the mail, I ordered it before I knew about it and I got it in the mail and it was just... the cover was a woman's vagina. So I don't remember what exactly I thought but it definitely eventually made me upset that they would do that and it really didn't help me because it was a particularly new time for me and sort of re-evaluating sexuality, so, my question would be, if you want to, if you want to discuss how you decided that you needed to write "Brock

Landers?"

T: Basically, as a man, the majority, I'm talking right now about my experiences outside of punk rock, the majority of men in terms of expressing their sexuality, isn't really expressed in a way that's non-objectified or non-exploitative. A lot of the times in my experience the men outside of the punk scene, when expressing thoughts about sexuality towards females I often find some of the language and the demeanor very objectifiable or exploitative. Within the punk scene I find that they're either one extreme or the other, there's a lot of men that don't really express their sexuality at all because it's become so, kind of like, associated with objectification, exploitation. And then there's on the other end, the guys in the hardcore scene that are expressing themselves in ways that really mirror the majority. So there's no in between of thinking really hard about how can I express my sexuality, how can I express the fact that I'm sexually attracted to people without exploiting them or without objectifying them? It's something that we've recently written a song about because I feel like at every show if some guy sees a girl and says, "Oh shit she's hot." That guy's going to get some looks, you know what I mean? On the other hand, if we were at a show and a girl saw some guy in a band and was like, "He's pretty hot," we'd all laugh and be like, "Yeah he is pretty hot."

And why is there that contradiction and why is naturally taken as exploitative when a man expresses the fact that he's attracted to a female and I've been doing a lot of thinking about why everyone associates expressing your sexuality as a male with negative things and it's because of the connotation that's been attached to it. Because, for the longest time, men have expressed their sexuality through exploitation and through objectification. Part of the vehicle for that type of expression, in terms of what I feel as negative expression, was an industry built to basically present women in a certain way. I don't really feel like pornography presents females as a whole. I feel like it just kind of presents the sexual side and I feel like a lot of men aren't really grasping how sexuality is physical but in a lot of way mental as well. I feel like, at least in my experience, I don't just see people and say, "Oh I want to have sex with them," I think the mental connection is kind of what enables you to feel comfortable in an intimate situation with somebody and I feel like a lot of the mainstream culture tells you to ignore that and to ignore your inhibitions about whether or not you feel comfortable being intimate with someone because the main goal is kind of to have sex and that's it. It's kind of a hollow thing and so I see pornography as a very hollow thing in the sense that it's very one-sided, there's really no talk-back, there's no play-back. Like if I was to look at pornography right now, I'd have nothing to challenge me, I'd have nothing to... If you think about, someone's raised on pornography then they'll think like, "Okay I view females as something that doesn't challenge me or I view my sexuality as something that's not challenging," it's very one-sided, then how healthy is that?

I guess this is the part where what you're talking about before, like with the whole Level Plane thing. I never set out to say, "You're wrong, I'm right," because that's not going to

solve anything. To say that, "Okay I'm not comfortable with what you're doing and so I have no problem with you continuing with what you're doing but I don't want to be a part of it." I think it's perfectly understandable. I feel like I'm not drawing lines and saying this is a black and white issue because it's obviously not. I've talked to women who are pro-porn and women that are anti-porn and the argument can go on and on and it's not really about what's right and what's wrong. This is something that I've put a lot of work into, wrote all these songs, worked really hard on it, put a great deal of my life into it and I'm just not comfortable with it being distributed in this medium. Is that okay? It's one of those things where I never set out to argue with anyone who's right and who's wrong, but more to argue that I'm not comfortable with this, can you respect that? I was kind of like, machine-gunned with so many arguments of well I know this girl and she's pro-porn, so why aren't you? And it's like, well I'm not that girl, and I see things differently. What do you want from me? I feel like... I haven't talked to those guys since then, they haven't talked to me since then, I wish them all the best with what they want to. I'm not sitting here saying what they're doing is right or wrong, if they feel like they're being true to themselves then that's the best accomplishment. I feel like I always treated myself openly—and even though it was taxing and it took a lot "controversy" I'm glad that it went down that way.

It's really hard because hardcore in general, hardcore music and punk music is something—whether you do a label, or do a band, a 'zine, write essays—it's something that people invest a lot of time into because they're not necessarily making millions of dollars off of this so every aspect is so touchy and so personal that when someone says, "I don't like what you're doing," it's very easy to just get really pissed off and offended or get on the defensive. As I get older I feel like, there are definitely things I could have done differently in that whole situation—but I was of the mind that I was at the time and I was of that age and that's what I did.

HaC: It's interesting that you talk about the fact that there's women who are pro-pornography and women who are anti-pornography and I feel that there's sort of this real contradiction, especially in my viewpoint of pornography because I certainly don't believe in censorship of pornography and I don't believe in regulating except for in extreme cases like child pornography, but I also think that there's real debilitating effects that pornography has on men. Definitely in my own experience and definitely in reading and talking with other men as well, there's definitely effects going on where, if this is sort of how you enact your sexuality and I think then, that it will make a difference in how you view women. If you view a

certain type of woman as the only one who is sexually available and then all other types aren't... and it certainly is the case with me, I've really noticed it more, especially in the past, because I think I'm making some progress, but that some women are sexually available and some aren't, not literally but in a figurative sense. It also sort of ties in with talking about being an ally to people and trying to really understand and if there's always this thing in the back of your mind of who's a sexual object and who's not, or not necessarily object, but being or something, then I think it's going to cloud how you interact with different people.

T: Definitely, because you already have a pre-conceived notion. When you read books about how to combat sexism, a lot of things tell men: Okay when a man makes a comment that's degrading turn to him and say, "How would you feel if that was your mom?" And the whole thing is like, people don't look at their mom's as people who have sex. The reality is, your mom had sex because you're alive, well in most cases, and I feel like that's a big part of it, too. Like what you're saying, you haven't been raised to even comprehend that your mom has a sex drive, you're only raised to think that women in beer commercials have sex drives. That's debilitating, definitely.

HaC: The confusing contradiction for me is, I want to support women who want to be in pornography and who choose this as a medium for expression and stuff, but at the same time I have a hard time understanding that men can use it in a productive manner. That's something that I really find contradictory. I can't really see another side of the mountain for pornography for men, I can see, and talking with women who use pornography, I can see it being positive for them, and they've explained it to me so that's understandable but I've never really had a man explain it in a way that was understandable of how it was positive for them.

T: I've had men make the case to me on dozens of occasions but I feel like... For instance, a friend of mine said that he didn't see anything wrong with pornography. The way that he explained it to me seemed really strange. It seemed like he talked about sexual frustration. How some men



photo by Tyler Humer

have a lack of intimacy simply because they're not in a relationship or simply because of whatever. A friend of mine explained to me that he sees nothing wrong with a man, in that situation, to use pornography to alleviate his sexual frustration because he feels like, at least that's better than some guy going out and committing rape. Whereas I feel like what he's saying makes sense—I feel like that's one of those things where you choose a lesser of two evils. It's kind of like, alright (if I had to pick one) I'd obviously rather this guy alleviate sexual frustration through porn than rape, okay true. What I'd like to see is a day where men and women are comfortable enough with their sexuality and be open about it enough and have sexual expression that's non-exploitative or non-objectifiable. We're a long way off from that, especially in this country. Sometimes I have these outlandish utopian "oh I'd like to see a day when we don't need these things anymore or those things anymore," thoughts and I know it's unrealistic of me and in a way my friend was just addressing. "Well this is the real life situation and this is what we have right now." At this point right now porn is much better than rape. Whereas that may be true I don't believe that it's complete. That's how I feel.

HaC: I'm in a similar situation myself right now because I haven't had sex for two years and I haven't dated anybody for two years and I haven't even kissed anybody for two years so I am really feeling sexual frustration but I'm choosing not to use pornography. But it's still really hard when that idea of it is still there. It's not just simply opening a *Playboy* or *Penthouse* magazine it's everywhere around you.

T: It's filtered into a form of media, more or less. I had a period of my life when I was... it's going back now, I've been in a relationship for the past seven years. So let's say when I was 18 where I wasn't in a relationship and I found, again, I focus a little more to kind of complete things, in terms of... there's sexual frustration in a physical sense but then there's sexual frustration in a mental sense in terms of craving mental intimacy with someone. Sexual frustration in the physical sense, I think for me, pales in comparison to frustration in a mental intimacy sense. So I feel, kind of like

when people are alone for a certain extended amount of time, in saying, "Oh I haven't sex in this long." I mean, there's a lot more going on there than just the physical aspect. Because you can go out and have sex with someone that you meet at a party or whatever, if you live that kind of lifestyle, but I don't think that that cures the mental intimacy. It's been such a long time since I haven't been in a relationship.

HaC: It's a weird position to be in, that's for sure. On one hand it's sort of been nice not being in a relationship just because I finished my last year of undergrad, I really wanted to focus on that and do well. But at the same time, it definitely is more of a mental lack. I definitely agree with you, and you really notice it, quite often. Scientific fact is that a men's sexual peak is at 18; we're sort of told that we should be out there screwing our brains out and the way that we can do that is, again, by believing that so many women are sexually available to us, sort of at our disposal.

T: That's the philosophy behind the majority of people who go to college. A lot of people look at college as a sexual experimentation farm, at least in my experiences, that's what I've heard a lot of people say. That just seems weird to me.

HaC: Did you get much positive response from "Brock Landers?" Many other people tell you that they enjoyed it?

T: It's strange because it seems like sexuality at the time when we wrote that song was something that wasn't really talked about at all in hardcore. It seemed like the whole punk rock porn phenomenon didn't start until way after the band had broken up. I think it's just like at that time nobody really talked about it. I think had the band been around and the song came out two years ago, at the advent of "punk rock porn," it probably would have drawn some lines, or promoted some debated or argument or whatever. But I think at the time nobody really responded positively or negatively because sexuality at that time wasn't really a big part of hardcore. It still isn't really. I really think punk rock porn is extremely one-sided in terms of sexual expression, again I feel like punk rock porn has no dialogue or mental intimacy so I feel like that kind of lacks the completeness that sexuality should be, to me anyway, I'm not speaking for everyone. I still

really think that sexuality still has yet to make its debut in hardcore in a complete sense. In a sense where everyone is conscious of themselves and stuff like that.

HaC: Hardcore still seems to be really straight-dominated as well. There really doesn't seem to be many people that are openly non-heterosexual I guess.

T: I don't know if you're referring to people in bands or just people that go to shows who are non-straight in sexual orientation.

HaC: I was thinking of the overly liberal use of the words like gay and fag and stuff like that, that seem to be quite prevalent. Most

people still take the stand that they don't really think it means anything. That really bothers me because I definitely think that if people are at all interested in making and creating an environment where people feel welcome then it doesn't matter about who they like to have sex with or any other sort of non... I guess that anything that strays from the status quo.

T: I don't view, at least in NJ where I'm from, I don't view a lot of the hardcore shows as queer-friendly spaces. I don't even view a lot of the hardcore shows as female-friendly spaces. It's in every aspect of hardcore. I've heard the whole argument like, that happens at the mosh-core shows but not at the screamo shows, not at the indie rock shows—but I feel like that's prevalent at all shows. Genres of music don't make women more comfortable or make queer folks more comfortable. I'm not trying to speak for anyone. I don't see how one genre is going to change the mood in the room or change the mentality in the room. I feel like, I've gotten a lot of shit over the years just for being openly opposed to spaces that I feel are oppressive in terms of language and actions and stuff like. It's upsetting because I feel like in the hardcore scene people kind of put the bands on the pedestal and so it kind of like if the bands are cool with this, then I'm cool with it. Well what are the majority of the bands in the hardcore scene? Straight, white, and male. Granted I feel like there's a lot more consciousness of that sort of thing in the hardcore scene, it amazes me still that kids are so quick to just be like, "Well this band's really really good and so their actions and their language are acceptable." It's kind of frustrating. In that sense, I hate to say... like I put more responsibility on the bands, but if you think about it, it sucks. People, for some reason, don't get the whole thing that bands are just kids like us, and look at them as role models. It's kind of upsetting, but that just happens. I hate to put responsibility on bands and again I'm not telling bands what's right or what's wrong. But I can say: "Okay as a band you're using this kind of language or doing these kinds of things and you're alienating these kinds of people, whether you think that's right or not, that's totally up to you but I don't feel comfortable and certain people don't feel comfortable, so how do you feel about that?" I feel like when a lot of bands are confronted with that they don't want to deal and I don't think people make them deal with it. People are like, "Oh well they're really good, they're a really good band." It's unsettling.

HaC: They bring the rock and that's good enough.

T: Yeah.

In keeping with the spirit of the interview (which I hope becomes evident after you've read it) I would be extremely happy if anyone would e-mail me with comments (good and bad) or with the desire to engage in discussion because I'm always interested in talking and learning more about these topics.—Ben Milne

You can reach me at peutre@lycos.com or you can reach Tom at youandinj@hotmail.com



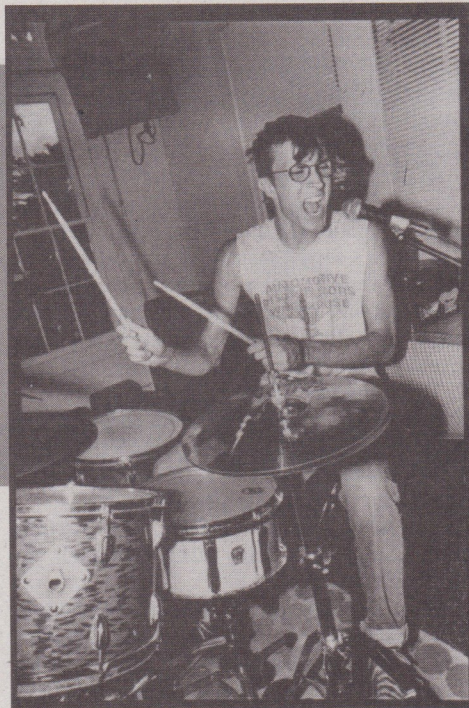
photo by Ben Milne



Reactionary 3

photos by Josh Peach

INTERVIEWS



Ever hit one of those patches when all the records you get through the mail sound the same, or you tire of skimming through one too many inserts without any real substance? Reactionary 3 are the kind of band to drag you out of those doldrums: fresh, interesting, intelligent, and with enough punk heart that you can't help but have your spirits lifted. Mike, Ryan, and Travis were kind enough to tap out some answers to the questions I emailed them, and here's what they had to say... — Interview by Alex Deller

HaC: Please start off by telling us a little about your band, how things started and why you play the kind of music you do, etc. Was the sound something that you aimed for as a conscious break from what you've played in the past, or was it purely organic?

Travis: I like the word organic—purely organic might be stretching it. If we're allowed the privilege of writing our own history, then organic sounds good. All three of us were volunteering at the local record shop, which doubled as the late-night practice space. Ryan and Mike had maybe played together once or twice, and I sheepishly offered to join in. There was an upcoming benefit show that consisted solely of new bands, and I thought contributing 4 songs would be a good challenge. Especially since I felt at an aphelion with music and my place in it.

As far as the consciousness of our sound or a break from the past, that's a tough one. I have a pretty limited range of sounds I can make with the guitar and my voice, so nothing I do is going to be that distinct from past noise. I do try to challenge myself, not in terms of shredding solos and perfect pitch, but with taking chances and thinking more in terms of texture than notes. Thankfully, our songs are a mix of the three of

us. I feel pretty lucky to not only be really comfortable with Ryan and Mike, but also that we try to keep a creative, welcoming and not-too-serious atmosphere at practice. Meaning, we're not afraid to scrap bits that sound too much like a "tuxedo jam" or "shark attack" funk.

Mike: I tried to trick Ryan into starting a pop-punk band with me, I was playing guitar then. We played a couple of times but I don't think either of us was really cut out for it. One day he told me that Travis asked if he could play with us as well. I think I told him I was going to stick with guitar so we could do "some tripped-out Fugazi shit" but instead I showed up to the first practice with a bass. I'd never played music with people in Gainesville before, so I didn't really have any expectations coming into it. I think the music we write is just the product of the three of us playing off of each other. We try to talk about things like "the next part should be BIG!" or "that part is too ridiculous" but it feels pretty organic. I don't think one of us necessarily directs anything more than the others, which is how it should be, we all contribute equally.

HaC: To me Reactionary 3 is, musically speaking, something of a blast of fresh air compared to much of what's being churned out today. I can hear elements of The Minutemen in there, and was just wondering whether your band name was any kind of reference to the pre-Minutemen band The Reactionaries? Sorry if this is a lame question, but it's just been clattering around my skull...

T: Not a lame question at all, sir. I came up with the name, so I should explain. First and foremost, I wanted to emphasize the three. That all three of us are involved in every step. That this is its own band, not someone's new band or "other band." I was aware of the pre-Minutemen group The

Reactionaries, so I won't deny that. (Just as I should say that I took True Feedback Story from a flyer in Banned In D.C.) To paraphrase my roommate Joe, "We don't exist in a vacuum." I'm unabashedly proud to (ideally) be part of a punk/DIY continuum of music, protest, and art. We didn't just sprout up without years of ruining our ears on roughshod music or worsening our vision trying to decode poorly photocopied 'zines. You're shooting yourself in the foot to deny your roots, whether they be Fifteen records, attempts at Food Not Bombs, or Conflict liner notes. And now it's time to give something back!

Second, the word reactionary kept coming up in things I was reading. About whether or not critical mass bicycle protests were effective or just a reactionary party that further pisses off motorists. I used to catalogue 'zines for the Civic Media Center (an alternative library and community space here) and I was reading an interview with Ian Svenonius of The Make-Up. He dismissed critiques of authenticity and blackface by saying that the hardcore scene was very reactionary and stifling in its quest for the real. Similar to the way that orthodox Marxists dismiss Trotsky (and anyone other than hardline Leninists) with claims of being reactionary or bourgeois.

Third, and finally, in a joking, black humor way, I could think of few things less fitting (or reactionary) than three more white American guys attempting to write protest songs and provide a revolutionary dance soundtrack. I don't take myself that seriously, and I realize that Reactionary 3 sounds like horrible, amateur noise to the bulk of passers-by. That our vinyl records are ecologically gross, our lyric sheets might be better as uncut trees, etc! But, you know, you have to get out of the house sometime.

M: We didn't have a name and Travis had whittled it down to The Igneous 3 or Reactionary 3 so the latter seemed like the obvious choice. This isn't a joke. Later I was digging on the liner notes of "Politics Of Time" and only then did I realize what we had gotten ourselves into.

HaC: In one song you have the line: "We can trade tapes and letters, but can we make this place any better." What positive aspects and achievements do you think are proof that there's a chance things can be better, and what things could you do without? Do you think that punk rock represents any kind of viable threat/soapbox/alternative or are we just a network of lost kids tied together by music and mix-tapes?

T: I'm trying to get away from such binary thinking and roles. Can't be we be "lost kids tied together by music and mix-tapes" and also be a "viable threat/soapbox/alternative?" The positive proof for me is how many life-changing people I've met through this community. How opening up my house to guests has totally startled me out of my shell of isolationist, hermetic, selfish American. How a letter in the mail can lift me out of another depression. How (thanks to rad people and an open mind) I can even attempt to sort through issues like jealousy, commitment and sustainability. Thank you, punk!

And, yeah, there's a lot of turds out there in the scene, but that's every scene. Anytime I travel and meet a friendly punk, it's like faith in a godless universe. Resistance in the jaws of stultifying capitalism. The biggest positive achievement is survival. Not killing yourself. Not giving up. Supporting your friends. Getting out of bed. So that line you mentioned is a challenge to myself mostly, and my peers is they care to engage.

What things could I do without? In the words of Palatka, "the list is thousands long..." The hierarchies, the endless gossip, the complaining without willingness to problem-solve, the retreat into our own in-fighting without realizing any sort of larger community or context. And of course, the big things like the scarcity of vegan donuts, broken guitar strings, when the internet server is down, when I let the other team score during a soccer match... "boo-fuckin'-hoo."

Ryan: I always find successful punk spaces, the good ones, to be reminders of what we can achieve through this medium. The two examples closest to home would be Wayward Council, our not-for-profit, collectively run record store/show space here in Gainesville. I've lived here almost 4 years, and in that time there's always been this space, on the busiest strip in town, where you can always find at least one of your friends, and where, to some extent, not being a shithead is the rule and not the exception. What would Gainesville be to me without Wayward? I hope I'll never have to find out. The other is the Ark, a warehouse I currently live in that's been a fairly consistent show space for, I guess, five or six years. We've had problems with cops and with the city lately, and people actually care. Shitty punk spaces, conversely, are arguably the best reminder of how limited and diluted we are here in punkland. I recall a house show I played at once in another town- housemates giving high fives to their buddy who was, apparently, about to "get laid," bathroom well-stocked with *Maxim* magazine, house band a mosh hardcore band of five dudes who just

jumped all over one other until every woman in attendance left. If you've been to a show like this, you know what I mean.

M: I think all of us have invested way too much time into the "punk world" to be able to call it a mere distraction. As cliché as it may sound, punk rock has changed and saved my life many times over. We're not lost kids, at least here in the states it's tight network of thousands. You let people crash on your floor one night then a year down the line you're sleeping on theirs 2000 miles away. Ideally the music, art, and writing is a vehicle for the basic level of human interaction and communication that separates this subculture from renting movies, playing video games, internet chat rooms, fast food, team sports, hanging out at the mall, etc. (Although I'm guilty of participating in many of the aforementioned activities, I don't see them as creating any sort of change.) That in itself is an example of positive change, rejecting the options you're presented by TV and your parents, and creating something that's your own.

HaC: I guess this question is kind of related to the one above, but hey. The feel I get from your lyrics is that your songs are more to do with homespun politics and personal change rather than any grandiose state-smashing declarations. Like getting individuals to pick up their litter or think about what they're throwing away rather than making sections of the Communist Manifesto rhyme and fit a 4/4 rhythm. Is this a more important, more realistic approach to you, or just the product of what you see around you?

T: I'm certainly not opposed to some "grandiose state-smashing!" Especially the United States. And if you can make the Communist Manifesto catchy, then go for it! The way I write lyrics is the only way that makes sense to me right now. I wouldn't say it's more important or homespun than the slogans that Bernie Rhodes foisted on The Clash, since so many people love those songs and at least some small fraction must have used it as a springboard to more concrete actions.

Maybe our lyrics are realistic in the sense that I'm always thinking, "If no one takes out the trash (or washes their dishes or shares food/books/time/skills), then how the hell are we going to fight the IMF, sexism, and bad, self-indulgent art!" It's frustrating, and I apply it to my own limitation as well. Maybe there are savants out there that can be inconsiderate lovers and roommates, but fantastic anarchists. Personal change can lead to other, bigger changes, right? Even thinking about answering that is a bit scary. **M:** Smashing the state is very important to me, but one must realize that it takes time and until then we have to politicize our day-to-day existence, not only to reaffirm ideals, but to apply them in a realistic and humane way. I think our lyrics reflect that, they are written in the same way we would speak to friends during dinner.

HaC: Still on the politics theme, how do you perceive punk rock's reaction to have been following 9/11 and the later events in Iraq? Watching from a different country it's easy to detach and find America's actions and the ease with which people seem to have been rallied around the flag as somewhat grotesque, but what have the reactions been within a scene where individuals tend to be more "tuned in" to alternative news and media sources?

T: Living in America all my life (aside from those

precious 6 months in London), I try not to ever forget that I live in the dank belly of the world's cop; a capitalist, imperialist, racist, myopic beast that shits everywhere and swings its club with no concept of history or accountability. Since 9/11, that "America Über Alles" fervor has been at a fever pitch. You're right that the current rallying around the flag is grotesque. It makes Orwell's visions seem less like sci-fi and more like fortune telling. I don't think the US's attention or policies have changed that much since before 9/11, they're just more obvious and unavoidable now.

I'd also like to think that within a "scene," individuals are more tuned-in and fired-up. Seeing so many people pass through Gainesville on the way to the recent FTAA protests in Miami was imminently inspiring. Bands I loved played benefits, inspiring local moms helped set-up childcare there, and friends took beliefs to the street. Couple that with the police's brutal crackdown on any sort of protest, and how shook-up everyone was on returning. The line in the sand has never been clearer.

Also factor in that outside of the tiny-tiny subset of the "scene" that I run with, there are punks laughing at the protests and calling us "cunts" and "emo fags." While sporting Crass patches! Seriously. Further proof that any flag (whether one of nation or freedom) is only as viable as the person supporting it.

R: There have been moments where I've been overwhelmed by the courage and resistance I've seen within the punk community in Gainesville and all over America, and there've also been a lot of disappointments. Particularly with 9/11, I think there was this really awful, bullshit "I told you so" sentiment that a lot of people had that was really unnerving given how many people died that day and how many people were obviously going to die as a result. I can't believe how many people were saying, more or less, "fuck yeah, that's awesome that those fuckin' towers went down" when it was so clear that what had happened was the opening scene of another insane war. Overall though, as time has gone on, I think there has been a lot of amazing work done within the punk community. I don't want to sound like it was all snotty and negative.

M: I think any punk rocker (and most normal folks) would agree that the United States' response to 9/11 has been exploitative and disgusting. The reaction has been a fairly strong one. Seeing more energy being put into things like protests and general dissent is inspiring and offers more fuel for the fire. If anything the last couple of years have reminded us that we, punks or not, are all citizens of the US. While we're here it is our responsibility to show that we don't approve of our government's actions, and we're not going to simply keep quiet while every day the tally of heinous offences committed by the White House grows larger and larger. While the immediate reaction is to distance ourselves from all of the commotion, we soon realize it is inescapable, and in an era where the powers that be would rather all forms of protest be made illegal, now is the time to speak out.

HaC: What would you like to be able to accomplish with Reactionary 3? If everything suddenly came crashing to a halt, what would you take from the experience knowing that it was all worthwhile?

T: For me, Reactionary 3 is one of the vehicles to a better, less frustrating life. A focus, outlet and party in one noisy package. A way to have shows worth fighting for and songs worth singing. Hopefully, we'll leave behind recordings worth the costs. If not, there's still some hilarious memories.

If and when things come suddenly and crashing to a halt, then it always sucks. Whether it's a music project, a friendship, or love interest. The only way to counter that (or prepare for the bombs to fall, the cancers to destroy us all) is to make constant, conscientious choices. Stay up all night to figure out that guitar part. Call in sick to work to spend a day bike riding with friends. Avoid the bar if you'd rather take a walk with someone rad or work on a letter. Don't accept the limits that we've been taught by our parents and teachers and bosses. Admit too, that you can't do it alone. Earn your sleep, or stay up and take the small consolation of the sunrise.

R: I'm not sure if I've ever thought about Reactionary 3 or any band in terms of specific goals. Maybe I should. The experience has certainly already been worthwhile for me in terms of getting to travel with and spend a great deal of time with my bandmates and with the people we've toured with and such—not that I'd be okay with it if everything came crashing to a halt! I know that's a really obvious response, but I'm a pretty obvious guy.

M: Just being able to practice regularly, write songs that I feel like we all contribute to equally, record music, play shows in our town and in places where we have never been to, that all feels like such an accomplishment. I realize that the punk scene is huge and hundreds of bands are doing similar things right now, but to be able to do all of this and feel like the experience has taught me so much is such a gift. Even if at all stopped tomorrow and we never played a single note again we have accomplished so much more than we ever could have imagined that night we all got together to play for the first time.

HaC: Name the last song you heard that made you shiver or knocked the air from your lungs.

T: "Nem Ugy Van Most" by The Ex. I put it on a mix-tape recently for a long drive, and I'm blown away by it every time. The simple, undeniable forcefulness of the guitar, the profound resignation in her voice. The adaptation of a traditional folksong, the sound of a foreign language. Goddamn, I get chills just thinking about it.

R: I think that'd be "Telepathic Love" by The Wipers, which I listened to today. For existing bands, probably when I saw my brother's band, Slang, a couple of weeks ago, they have a song called "Royal Gardens" that is really intense and beautiful that always shakes me up.

HaC: Here's the stereotypical Florida question... I've never been there, and to many of us simple souls who are only aware of the area via its musical output it seems like some kind of Mecca. In the past there were bands like Palatka, End Of The Century Party, Don Martin 3, Reversal Of Man etc., and now we have yourselves, Fiya, True North, The Deltona Wolves, and a host of others, all of whom were/are great bands and often had worthwhile things to say. What explanation can you give for this curious natural phenomena? Historical reasons? Witchcraft? Chemicals in the drinking water? Is Gainesville as great as we

outsiders are led to think by way of its musical heritage?

T: I don't think our souls are any less simple than y'all's! Just as I don't think our community (Gainesville, Florida, USA) is more important in terms of cultural manufacturing. I've gleaned so much from British music (whether early Billy Bragg, Crass' passionate ideals, or how New Order and Gang of Four makes me want to close my eyes and dance around the room like an idiot) that I could just as easily ask you what's in the water there...

I choose to stay in Gainesville because there's a supportive and questioning group of people, spaces, and bands. The rent is cheap, and despite the nigh-unbearable summer humidity, the thousands of asshole football fans, the creeping gentrification and the constant exodus of good people, Gainesville still inspires me. Bike through the Duckpond streets late at night when there's absolutely no traffic and you'll see what I mean.

If I was to offer a half-baked theory about how and why we are who we are, and how we sound, I'd say that it's hard to be pretentious or ridiculously fashionable when it's over 100 degrees outside and everyone wears flip-flops and cut-offs. This is a small, Southern town. You're going to be connected to everyone else here in countless ways—the people serving your coffee at the café (or talking too loud at the table next to you), the people getting down next to you at the club or in the same art classes are undeniably your peers, even if you choose not to know them better. You're constantly aware of each other, even if it's a reaction against what they do and how they live.

With so many inspiring bands from this area (both past and present and I'm hoping the future), the bar is set fairly high in my mind. And that's a good thing. I like how we all draw from each other into a non-standard, non-dogmatic regional accent. I'd put This Bike Is A Pipe Bomb in that list you made, too. Anyone that's really curious about Gainesville is welcome to come visit. Find the horrible truth for yourself. I have an extra bike or two, and you can crash at my place.

M: Florida seems to have an ever-growing underground. There is always a new generation of kids who start playing music and doing shows in the garage of their mom's house. You have to create your own culture here. I guess I've been lucky enough to always know a group of people who feel like there is something worth sticking around for, and I've also been lucky enough to be in the position where I always have time and energy to expel on the things I think are important as far as the punk scene is concerned.

HaC: What does each of you do outside of Reactionary 3? Bands, work, school, in or out of the 'scene'...

T: Well, I'm done with school for a while. Work, too—I just quit my dear public library job so I can tour with True North in Europe in March and April. So my life is currently changing very quickly! It's soccer season right now, and I'm playing right fullback for No Idea FC (defenders of the world—unite and take over!). I'd like to do more writing, more reading in parks, more time with people I love, more learning about how to maintain bikes! Learn how to grow something instead of killing all my plants and herbs. I'd also love to study Shao Lin kung fu, but I don't

know how feasible that is here.

R: I play in Fiya, ride my bike, try to read and make art, volunteer some time at a couple of places, work a really stupid job, and every once in a while consider going back to school, then think better of it.

M: I am a full-time college student right now. I don't work (we'll see how much longer that lasts), but I ride my bike a lot, cook, play music with other people, put out records under the moniker Hotsauce Records, volunteer my time at Wayward Council (collectively run record/zine store and performance space), work on hand made films and film collages, try to silkscreen prints on a semi-regular basis, and I think that's about it.

HaC: Epiphany. Describe one point in your life where everything has made sense and you've genuinely felt that nothing and no one could do you any harm. How long did you feel this way?

T: Most have to do with public parks, but I'll just choose one. About a year and a half ago, my friend Avery came to visit with her young daughter Suki. I hadn't seen Avery in years, and had never met Suki. There was a moment when Suki was running around the park and Avery and I were on the swings moving without talking. The sun was shining but not blinding and I didn't feel the omnipresent gravity and nervousness. Things made sense in the rarest, culminating, human way.

How long did it last? You know, not long enough. Maybe 15 seconds. And then the rest of your life to wonder if, when and how such peace will return.

R: Waking up in Wyoming while camping on the first big tour I ever went on. Ten out of the twelve on the tour climbing up this big hill to watch the sun rise. Never felt so far from everything I knew and yet still felt so capable—like I must've made some good decisions to be where I was in my life, in Wyoming, with those people. I'm not sure how long it lasted, but that was a couple of years ago and I still occasionally have related bursts of confidence in myself and my friends that I think just might have formed out there.

M: First time riding a bike downhill with no hands. It lasted for about 10 seconds until I got scared of falling and grabbed onto the handlebars again.

HaC: If you could retract just one statement, be it written or spoken, what would it be?

T: Since I can't really retract a statement because I'm stuck in this USA #1 world (instead of the much cooler alternate reality of Grant Morrison's *The Invisibles* series), then this question is too painful and perilous to answer. Let me take the fifth. When I flub up like any dumb animal with the "gift of speech" and opposable thumbs, I apologize and make amends—what else can you do?

R: This is such a good question, but I fear that I agree with Travis and it might be a little too burly to handle. In the interest of sort answering the question I will tell you that I have said a lot of really dumb shit in my lifetime and would probably love to take a good deal of it back.

M: If it I typed it out here it would probably serve as more of a repetition than a retraction, wouldn't it? Anyways I feel like I say way too many dumb things to whittle it down to one.

HaC: How have any of your punk ethics infiltrated your workaday lives? Do you ever see your ideas/beliefs rubbing off on those around you

who wouldn't necessarily subscribe to a 'punk' mindset, and how have you been similarly influenced?

T: There's a running joke that punk ruins you for a normal life. Like true love, once you've had a taste of the good stuff, how can you be satisfied with less? Which is profoundly frustrating because for so many waking hours I don't live in a world of my choosing, or one that operates with any sort of culpability. That's the context.

"Workday" is a fitting word. I'd like to think that there's a give and take with those around me, punk and other. I listen to them, try to see things from their eyes, and hopefully they do the same. I can say that I've seen more fellow librarians bike to work and think about vegetarianism after I started working here. Or be more willing to speak up about the need for daycare, healthcare, and the sinister mechanisms of corporations.

Growing up in a poor, Southern family that still tries to pass as middle-class, normal Christians means being aware of those fears and longings to fit in and not speak out against bullshit like sexism, abuse, alcoholism, depression. Same with working eight hours a day around people that fear their neighbors, talk in barely-veiled racism, and admit to hating the public even though we're supposed to create a non-judgmental, welcoming, and free atmosphere here at the library. All of these are reminders of what the world is truly like when I get my head too far up my arse about punk or anarchism or books. Like biking in traffic—I

DIY ethic shows you that you can affect your surroundings in positive ways. Involvement with things like our band, and the collectively-run record store in town have shown me that if you keep your goals small at first you can be a part of something that is a product of beliefs and energy.

HaC: What is the best gift you've ever been given?

T: Two years ago when I moved out of Elli's house into a small apartment by myself, she gave me her cat Ivan as a housewarming gift. Even though Ivan tries to wake me up at 7am to get fed or go outside, he's still a true friend. He curls up in bed when it's cold out, listens to all my dumb problems, gives a tiny shoulder to cry on and critiques all my writing by sitting on the paper. And, unlike the questionable new Weakerthans album, I won't be writing any cutesy songs about him.

R: A bicycle.

M: This year for my birthday I got a hand-sewn potholder from my friend Adee, and a hand made throw pillow from my friend Melanie. Those both win the prize for best gifts ever.

HaC: Which bands/artists do you listen to that might not be associated with the music you play?

T: We're nowhere near the category, status, or importance of any of the following musicians, but I draw much inspiration from the iconoclastic jazz of early Ornette Coleman, Anthony Braxton, Charles Mingus, Billie Holiday, Art Blakey, Thelonious Monk, and the Coltrane quartet. Fela Anikulapo Kuti, too, for his total dedication. This

and be as candid as you like. Who would it be and why?

T: I'm really happy to sit down with any of my amazing friends (in alpha order: Caroline, Elli, Joe, Kathleen, Kurt, Mike, Pablo, Yvette, etc.). But I won't embarrass them in print further. Right now, I'd love another chance to talk with my father. He's been dead for 10 years, and the more stories I hear about him (and his often ridiculous life choices), the more I want to hear his side. If I had to choose someone from your country, it'd be comics genius Alan Moore. Or Morrissey, but probably not both together.

R: Wow. Since I really need to finish this up, I'll say Darby Crash so I could talk to him about Scientology and Fascism and why all the later Germs songs are twice as long as they should be. But I'd really have to think about this one to come up with a more appropriate answer.

M: My mom at age 23. Just to see what she was like at my age and how much family life changed what she had planned for her future.

HaC: Name three books you think everyone should read, be they for the message they contain or the fact that they're just a damn good story.

T: This is seriously the toughest interview I've ever done! The list is always changing, but the ones that blew my mind in the best possible way recently were: Living My Life by Emma Goldman; Storyteller by Leslie Marmon Silko; and for sheer gushing emo indulgence 95 Poems by E. E. Cummings (actually, any poem will do here, the key is to remember that language is not static or canonical, and that words can be as significant as a kiss or a fist). I must say, too, that any of my mom's stories or friends' stories are as powerful as any book.

R: Oh, shit. Because it'd take me forever to come up with an answer to this question, I'll fall back on this: The last three books I've read, and all of them were fantastic, were John Berger's G., Jamaica Kincaid's At The Bottom Of The River, and James Baldwin's Giovanni's Room.

M: Hmm, I don't know what everyone else should read, but I read these books in junior high and feel like they impacted me more than most books I've read since: Hiroshima by John Hersey, A Day No Pigs Would Die by Robert Newton Peck, and The Pigman by Paul Zindel. We all start somewhere.

HaC: What were the best and worst things to happen to you in 2003, and what are your hopes for '04?

T: Best: Taking chances. Giving second chances. Worst: The usual... Jealousy. Uncertainty. Fear. Loneliness. People making sensible choices.

'04 jams: Going to Europe. July tour with Mary and Tree of Knowledge. Trying harder. Not working full-time.

R: I spent some time well and did some things I was proud of, but also misspent time and did some things I wasn't so proud of. I fell in love, which was certainly the best thing and then was certainly the hardest. I don't know, nothing probably really sets me apart from most other folks in this department. In 2004 I'm looking forward to the R3 tour with Mary in July, the Fiya tour and LP in May, trying to get my house into good shape again, and a million other things. I certainly hope to see George W. Bush removed from office. And I'd like to see him slip on a banana peel on his way out, but I'd settle for seeing him tried for



can feel like a revolutionary (ha!), but I'm really just a moving target for commuters to honk at, yell at, and further frustration for their harried lives.

R: I think my punk ethics and my workaday life are inseparable at this point. I'm not sure if my ideals or beliefs are terribly important to, say, my co-workers at the phone survey place where I work, though I do on occasion tell folks who didn't ask what I think anyway.

M: All of this involvement in punk rock has made me more focused on what I want out of my day, and what I can do to make my days better. The

answer is a bit stereotypical, I know.

R: Not enough. There's a lot of music I love, but I think I am listening to punk music 99 out of every 100 times I'm listening to any music. I've got a really short attention span. It's kind of sad.

M: The Jimi Hendrix Experience, The Raincoats, Prefuse 73, The Beatles, The Supremes, Beat Happening, old Metallica, Deerhoof, Outkast, etc.

HaC: Let's say you have the chance to sit down, eat a meal, drink coffee, and generally shoot the shit with any person from any point in history, be they famous or just someone you never really got to know. You can ask them about anything at all

crimes against humanity.

Hopes for 2004: More film school! More music! More fun with friends! Making more phone calls and writing more letters to those who live far away!

M: Best: Reactionary 3 touring/record release, beginning full-time college. Worst: Never feeling like I have enough time to let the people I care about know how much they mean to me, realizing how poorly I've been communicating with my friends and loved ones, general heartache.

HaC: How are you going to be voting come election time?

T: The phrase "anyone but Bush" applies here. I can't trust the democrats to make a viable challenge to the current administration, but what other choice do voters have? The Green Party is still getting tons of flak for "stealing votes" from the Democrats, and somehow defaulting Dubya into office. Whereas I blame the Democrats for not pushing the obvious issues and for running a typical half-ass campaign. Republicans strong-armed the 2000 voting recount here in Florida, and the issues of felons and certain African-American districts being turned away at the polls are still unresolved. I know that if and when I vote, I'm choosing the lesser of two evils. But it takes me about five minutes to vote, and someone is going to take that office. If I can choose a pro-choice candidate or one that at least talks about stopping the war in Iraq, then that's worth five minutes to me. The voting process is ridiculously easy here, so I think anyone who doesn't vote (and isn't living in some Matrix world of fucking shit up, hackzor secret-agent style) should shut it.

R: Well, Ralph Nader has entered the fray again as of this week, but I imagine I'll be holding my nose and voting Democrat after the debacle in 2000. I guess it's hard to say for sure; it'll depend on who wins the nomination—I don't think I could ever vote for John Edwards, who is anti-choice and at least as half-assed and/or reprehensible in every other department as anybody you're likely to ever see win a Democratic presidential nomination. John Kerry I do not like, but would probably be able to vote for in the "lesser of two evils" sense. Make no mistake, I'm no democrat but, as Travis said, anybody but Bush at this point would be an improvement.

M: Whoever seems to be the most probable democrat candidate. Not because I consider myself a democrat, but we need to be realistic and get Bush out of office as soon as possible.

HaC: I guess that's about it. If you have anything at all you'd like to say, please say it here...

T: Thank you punk and friends for saving my life and keeping me discontent and questioning. I don't mean "thank you" in the way that Born Against said it in "Albany Academy". That sort of thank you is for America. Thanks for the interview and chance to say even more preposterous things semi-publicly. Feel free to get in touch.

R: Thanks for interviewing us, that's really flattering.

M: Thank you for interviewing us! Thank you for your patience!!! Go DIY!!!

REACTIONARY 3

PO Box 13077 • Gainesville, FL 32604-1077
or obscurist@hotmail.com.



FxPxOx

FxPxOx is a straightedge hardcore punk band from Eastern Europe. My reasons for wanting to talk with this band was because they go above and beyond your typical straight edge band. Since 9-11 I have seen many pro-war pro-Bush nationalistic hardcore kids come out of the wood work. I have seen everything from flags on guitar amps to hardcore kids becoming very apolitical. FxPxOx talks about what they have to deal with on a day to day level because of the Bush dynasty. They also don't give a shit about who broke edge or who stabbed who in the back. They sing about real issues affecting us everyday. These kids live for hardcore so please take the time to check this interview out. — Interview by-Ryan Cappelletti and edited by-Claire Graves and HaC

HaC: Tell us who is who in FxPxOx.

Vasko: FxPxOx is a union of 4 individuals that are equally making effort to make our lives worth of living. Beside me, who screams, the other FxPxOx guys are Rade on bass, Tripe on Guitar, and Gajo who is our very new drummer!

HaC: Why did FxPxOx get started and how?

V: We started in 2001 because we wanted to make straight edge band which will be fast and that will have DIY/anarchist attitudes in the same time. At first time it was really hard to find other people that will be interested in that idea, but after 3 years of existence we are very happy with what we have done of/with FxPxOx. Maybe our essay will explain more about our existence: "Stop bitchin' about the old good days of hardcore because exactly after 56 years from the dropping of the atomic bomb, Skopje and the whole world finally can again feel the honest and enthusiastic energy from the pioneer days of the hardcore/punk scene!!" Forever Positively Obsessed is not just another straight edge band. We're above all friends who do not submit to the everyday repression of the state apparatus. FxPxOx is our honest rebellion against the human hypocrisy, the uncompromising materialism, competition and profit, organized religion, the abuse of animals and people, nazism, sexism, homophobia, elitism,

drugs (legal and illegal), the police, the army... Our ideology is inspired from the anarchist idea and the DIY movement and the music is mix of old good hardcore/punk bands from the '80s, Scandinavian '80's hardcore, British anarcho/punk, and American thrash... from the '80's of course! From all of this comes out one really weird and fast combination of happiness, rebellion, and incurable enthusiasm!! Real adrenaline injection!! Even the genetic sorrow, which sparks from the Macedonian ground can't overshadow our life's positivity! Straight, but straight to the point!!

HaC: You are from Eastern Europe correct? Where are you exactly from?

Gajo: Yeah, FxPxOx is from Eastern Europe; from Macedonia, from capital city Skopje. I'm from Croatia; from the capital city Zagreb.

V: We are from Macedonia which is situated in the southeastern part of Europe. We were part of Yugoslavia until 1991, but everybody knows what happened with that state. Macedonia is a really small country with 2,100,000 inhabitants.

HaC: Tell us about your area bands/political movements/structure whatever you feel is important.

V: The scene is really small. There are no DIY venues or squats here but we are giving our best to change that. It's difficult to change something here because real DIY movement doesn't really have long tradition here. But there are some really cool bands as: Choice Of My Own (fast/thrash), Out Of Time (youth crew meets SOIA), Loshi Deca (anti-fascist street punk), Speak Our Minds (ala Charles Bronson), and Bill Skins Fifth (between Catharsis and metal). As for 'zines: Fuck Yoga, Majkata Zemja Se Smeje, Progress... Also we are involved in some political stuff as local Food Not Bombs, Peace Action (which is organization that is fighting for the rights of the people that don't want to go in the army), and we are part of the anarchist collective Napravi Sam/A. If you want some contacts of Macedonian people that are involved in hardcore/anarcho stuff or you need help to book gig in Macedonia don't hesitate to write me!

G: Some cool Croatian hardcore/punk bands are Senata Fox (fast hardcore), AK 47 (crust metal hardcore), Amok (mosh metal/hardcore), Panaceja (fast thrash hardcore), Protest Mozga

(thrash hardcore), Analena (post emo hardcore), Lasting Values (fast youth crew/thrash hardcore), They Suck! (early '80s hardcore/punk), Outre (hardcore crust), Los Primjer (melodic heavy hardcore/punk), Doslike (grind crust), Fightback (anarcho hardcore/punk), Faak Am See (crust hardcore), Debeli Precjednik (melodic hardcore/punk), Farewell Reason (emo hardcore), and many more bands. Lots of cool 'zines too but only few are written in English. Those 'zines are: *La Bean* (8 issues, "scene" hardcore/punk 'zine), *Fecal Forces* (10 issues, crust/grind plus occult & sex stuff), *International Old School Conspiracy* (2 issues, "scene" hardcore/punk 'zine plus lots of stuff about '80s hardcore/punk), and *You & Me* (4 issues, sex & anarcho stuff). For more information write me at my e-mail gajoimasa@yahoo.com or you can check out my Croatian scene report on www.rippingthrash.com. As for political activities, I'm not much into that but I go sometimes on anti-NATO, anti-Bush/war demonstrations. There are also Food Not Bombs happening here occasionally, but that's all I know about political stuff here.

HaC: What's being a punk like in your area? In the US it has progressed so much over the years. The shock value is kinda passed, and you really don't get fucked with for a mohawk and shit like that. It's moved to more of a movement since the style has been stolen by mainstream culture. Do you still get fucked with for green hair or for just being punk?

V: More or less, it's the same here. I'm really pissed off when people think that punk is chaos and drinking. For me, it's a way to make parallel global society based on equality, freedom in every sense (tolerance, virtual space without any nationalist, nazi, filthy business, homophobic stuff) I think that it's more important to show your attitude outside the scene because it's easy to be punk on the gig where everybody are punks. The shock value has also passed here on some level, but the main problem is that most of the punks here don't really get the point of being punk!! I don't feel familiar with the people that are just dressed same as me, and in their lives they are real dickheads. There are only few persons here that are really into the DIY/hardcore stuff. Most of the kids that are declaring themselves as a punk are only few years in the scene and after that they're growing up, and say that punk was their wild period. I'm really tired of this answer but it's not my fault because a lot of people are just posers.

G: Well, I suppose that being punk & wearing mohawk is not too shocking here anymore either. I see every day in town at least 10 punks but where are they when it's some DIY hardcore/punk gig or demonstration happening? But, being punk for me it's a way of living. Hardcore/punk is my life and I live it 24 hours a day...

HaC: Since 9-11 things in the US have changed a lot. We have punks who are waving US flags and backing Bush. We have the war on terror, and the war for oil going on. How has all this effected your area? Has the US President Bush had a huge impact on your life and the people around you?

V: Every example where people have died is really sad for me. This area is full with tragically examples of human dying. I can't explain why, after this kind of tragedies people want revenge

and more blood. People here knows that US government is the main example of the new world order and they're kind scared of Bush's power. But, in the same moment Macedonian government was on the USA side when they attacked Iraq. They want to be on the USA's side because on that way they feel that they're protected. Macedonian government doesn't have strength to say no to the USA government. The last example was when the USA starts building a new embassy over the really old historical region, here in Skopje. Everybody knows that it's shit but they can't do anything because USA has the power! Fuck that!! I hate Bush's decadent way of ruling, same as I hate all presidents and all governments in the world!! Power to the people!!

HaC: The band is straight edge correct? What does that mean to the band?

G: I'm straight edge for 7 years now and I'm doing just fine...

V: We are not typical straight edge band, because we are not waving flags of clearness or judging the ones that are not straight edge, or have broken their edge. Straight edge has changed my life for a better because I'm really better person after I have become straight edge before few years. Before that I have long history of drinking alcohol, smoking cigarettes, and taking drugs—so because of that I know that I have make a right choice! First of all, straight edge for me is personal choice but in the same time example for the others! Straight edge is also political and philosophical at the same time for me because when you refuse to take drugs/alcohol/cigarettes served by the state, you refuse to pay for your own death and refuse to help to the government to make easy and filthy money that will go directly in the army/police funds!! All the people are equal in my eyes, no matter if they're straight edge or not. FxPxOx is the ONLY straight edge band in our country, and we are straight edge band for a 3 years, so because of that we have changed our drummer that had broken his edge. But, we are continuing to play with him under a new name, because friendship is one of the most important things in our lives! It was his decision to leave the band because he knows how honest we are when we speak about straight edge. But, first of all... we are DIY/hardcore band with anarchist/vegetarian/vegan attitude!!

HaC: Some bands blast through their songs without a word and some explain each one. What do think about bringing conversion to shows? Does FxPxOx explain a lot of songs before they are played?

V: I always have long explanations between the songs and I always try to make conversation with the kids that are in the venue because the lyrics are really important to us. Lyrics are the link between us and the people that are listening to FxPxOx, so I'm very happy if some people start some conversation with us inspired from some our lyrics! I think that it's important for the bands to explain their lyrics before they start playing the song and try to make kind of forum, especially for some topics that are "touching" for the city where band play in that moment!

G: I think that explaining lyrics of songs is very important. I like when someone is talking what are their songs about. And those who are shouting "shut up and play" are nothing but posers that come to gigs to show how tough they are in the

pit. Conversations at gigs are something we should all strive for.

HaC: Is a US tour something that FxPxOx is planning? Or any kind of tour in the future?

V: Our summer tour through Serbia, Slovenia, Macedonia, Croatia, and Bosnia was canceled because our previous drummer has quit the band and we still need time to make rehearsals with our new drummer. We have plans to tour USA in the summer of 2005 because we'll have few releases there and we are receiving a lot of mail from the US kids. It will be REALLY hard for us to get US visas but we'll definitely try to make it! So, all of you girls and guys that wants to help us with the US tour... WRITE US!!

HaC: Please tell us about all the upcoming stuff coming out for FxPxOx. I know it's a lot, and past stuff also.

V: We'll have two split 7" in the USA. One is with My Revenge on Third Party Records and the other one with Secret 7 on Moo Cow Records. Also we'll be part of tons of compilations all around the world, in the USA on Know Records, 625, No Records, Sick Of Talk... and we'll have some tape releases in Asia.

HaC: Any bands that you would like to mention so some kids could check them out?

V: There are a lot of cool bands in the world. Check this ripping dudes: AK 47 (Croatia), Choice Of My Own (Macedonia), Panaceja (Croatia), My Revenge (USA), Secret 7 (Singapore), I Object (USA), Let's Grow (Serbia), Senata Fox (Croatia), Out Of Time (Macedonia), Wasserdicht (Slovenia), Rain Still Falling (Spain), and tons of other cool bands from all around the world. I'm really crazy about hardcore and I love when I'll find some killing unknown band.

HaC: Please give some last words on anything that you want to say.

G: Thank you very much for being interested in FxPxOx and Eastern Europe hardcore/punk scene! Sorry for my bad English and lousy answers. Anyone who wants to know more about scene from here should write me on: gajoimasa@yahoo.com. Thanks!

V: Sorry for the heretic English (because of that we have short answers). Thanx for your support!

You can contact FxPxOx at:

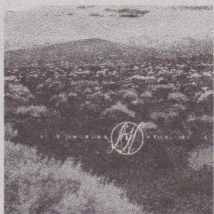
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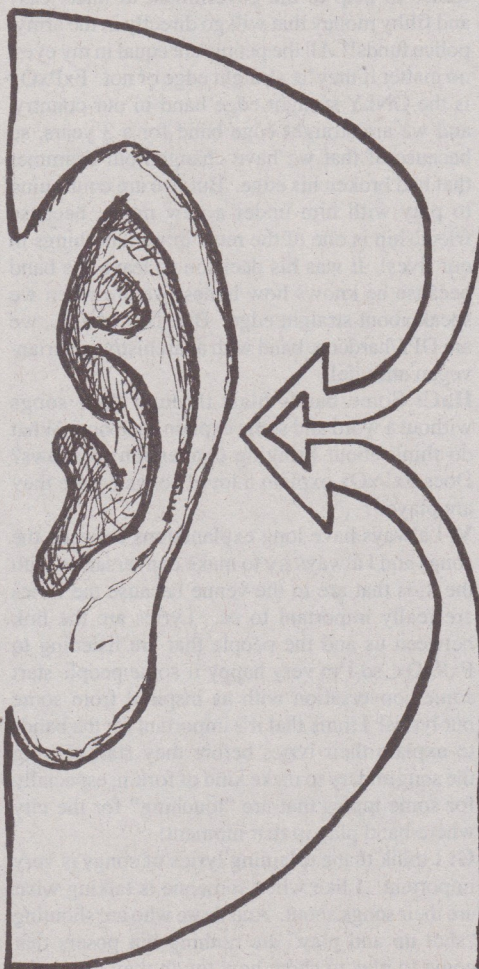
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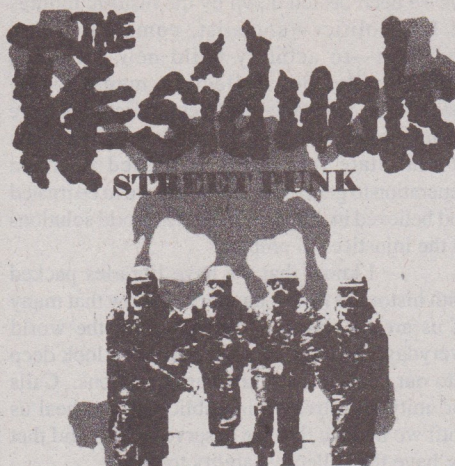
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For A Democratic Vision To Fight Empire

How do we use the Presidential election to not only advance our politics and build our organizations and movements, but also deliver a measurable blow to US imperialist power? This is the question I hear over and over again.

Our role as revolutionaries, as always, is to connect the issues, connect the opposition on different fronts, and help develop an analysis in the movement of the system that we are up against. Our role is to help build and strengthen organizations, as well as deepen the understanding of the history and power of social movements to advance justice and liberation. Along these lines, radicals have been developing strategies to defeat Bush.

These strategies as developed by groups like IndyVoter.org argue that our primary task is to simultaneously get out the vote, deepen people's understanding of Bush as part of a broader system, and offer concrete opportunities for political engagement and activism that extend beyond the election. Vote for Kerry with no illusions that he is not an imperialist and continue to build movement for liberation.

A big part of this strategy rests on the story we are constructing to understand our actions. A story where defeating Bush is only part of the ongoing struggle to defeat imperialism and to further justice and genuine democracy. The story isn't that hard for most of us as it is how we orient ourselves to the day-to-day struggles we're involved in.

The corporate media tells a story about us as well. A story about "protestors" standing outside complaining while "the rest of us try to live and improve our lives." As much as I detest that image, it has deeply narrowed my ability to think of our role as builders, shapers, leaders, participants, supporters and organizers of the logics, practices, structures, cultures and relationships of the societies we are working to live in.

Because this Presidential election carries so much weight in the world and has galvanized our movement to think about strategy on a national level, the story we are creating about ourselves is crucial. There are two essential factors in our story I want to highlight. These are opportunities for growth and development in our movement. Opportunities that can make us stronger regardless of who wins the election.

Collective Capacity

The first factor is the challenge to believe in our ability to truly play meaningful roles in this story, to believe in our collective capacity to not just tear down this empire and challenge all illegitimate authority, but to actively build legitimate power that is the basis for self-determination.

We are a left that is beaten down by the power of imperialism that creates the narrative of

"this is how it always has been and always will." We've been beaten down by the historic failures of left politics—socialist, communist, and anarchist—to actually build new societies. Additionally, our collective memories of meaningful resistance and actual victories have been murdered over and over again. The trauma of real state repression is passed on from generation to generation. Who are we to be trusted and believed in, let alone have real world solutions to the injustices of empire?

I know that we have libraries packed with history to revive memory. I know that many of us are making real differences in the world everyday. I'm talking about when we look deep into our souls and ask the hard questions. Calls for unity and strength in public will not heal us until we believe that we deserve to heal and that we have the collective ability to do so.

The second factor is who is at the center of our story. It's key for me as a white middle class activist to remember that social movements from communities of color and working class communities in the Global South and in the United States are at the center of the story of empire vs. democracy.

These movements are at the center not because they are faultless, better individuals or because white people and middle class people can't play leadership roles. These movements are at the center because they are overwhelmingly in the most exploited positions in the empire and have helped to provide realistic and revolutionary vision and strategies.

The current empire is the result of Western European and US ruling classes that have systematically divided oppressed people, won loyalty through the granting of privileges, and maintained effective domination in their own countries and around the world.

In the United States the ideals of democracy have been fundamental to both legitimate resistance and expanding empire. The rights of citizenship have been a primary site of struggle, as well as a powerful tool for the ruling class.

Defining Reality

When the masters of the slave society feared insurrection by indentured Europeans and enslaved Africans, citizenship was used to divide the exploited. Rights granted to newly racialized "white" men cemented alliances between white people of all classes to the agenda of the ruling class in opposition to people of color. In return the material rewards of expanded citizenship came from the oppression and exploitation of peoples of color.

Exploitation continued to be the defining reality of most white people, but through a process of internalized white supremacy and expanded citizenship, loyalty was maintained. Resistance from white people like me has indeed been fierce, and over and over again citizenship and more participation in this system have been granted to maintain loyalty.

I want to see a vision of democracy guide our movements against empire. What I fear is that oppressed people's struggles for self-determination will not remain at the center of defining the movement's agenda and that my people will become collaborators again.

We don't do it intentionally; racism is rarely our intention. We do it because our humanity has been beaten so badly by this system, and it has been the master who has defined us as we regain consciousness. It was the master who defined superiority to people of color as our very humanity. The rewards are real.

This history of everyday white people working to gain power through the economic, political, social, and psychological exploitation of people of color is real. But the resistance of everyday white people to this racist system that upholds the general exploitation of the world is also real.

It is time for all of us to believe in our ability to make history. For white radicals, we must imagine and realize our ability to recover our humanity in the process of struggle, side-by-side with our comrades of color in the US and around the world. We need an anti-imperialist, democratic practice that makes self-determination of the oppressed central to our vision and strategy.

In the struggle of democracy vs. empire, let us be clear not only about what we're up against, but also about what we are working to build. This begins by taking seriously our ability to win.

—Chris. Thanks to Chris Dixon, Rahula Janowski, Sharon Martinas, Elizabeth 'Betita' Martinez, and Marc Swan for feedback.

CRITICAL EXPLODER WITH BEN PARKER



Amid all the hoo-ha about "d-beat" which is going around these days, an onlooker would never suspect that bands like Meanwhile and Disclose have been going on for more than a decade. And that, far from being a "trend" (as the haters say), sounding like Discharge is a long-established discipline, which (like the board game Othello) takes a moment to learn, but a lifetime to master.

As Mike Thorn pointed out in an MRR review of some Born Dead Icons record, d-beat tends to be an often misapplied term for an "elusive" concept. This column will look at a few of my favorite dis-beat bands and records, to show not only is the d-beat a punk institution, but that there can be a lot of variety within the style.

Gouka are a fantastic Japanese band who have a new LP out on Putrid Filth Conspiracy by the time you read this, a 7" on Partners in Crime, a split 7" with Dastion, and an appearance on *Six Weeks Omnibus Vol. 2*. There is probably more stuff that I don't know about, but good luck affording it. Their *Answer In Chaos 7"* on Deadly Noise Blast is a great place to start, because it is a drastic and extreme entry into their fucked-up style. The first thing you will notice is that the singer sounds like someone has just bitten off one of his toes and he is screaming in pain, "Oh my god you bastard why have you done this?" Another comparison would be the scene from *Anchorman* where Will Ferrell is in a phone booth (the "glass case of emotion") after Jack Black has punted his dog off a bridge: completely incoherent (aside from being in Japanese), shredded and pained vocals! The drums are recorded very

loudly in the manner of Realities Of War, and are very much at that pace, too. This record is pretty quirky, because the labels display the members' faces painted side "A" or "B" and the back-cover layout is a crammed first draft (my copy even has an address crossed out in marker). Because it is so strangely done (the longest song is an instrumental intro, the last sound is a fade-in of guitar feedback) and is so distinct from the normal "crust" aesthetic, "Answer In Oneself" is a one-of-a-kind gem.

Final Massaker were a Portland band with Frank from Atrocious Madness on vocals. They put out a split 7" with Decontrol, and the Bells Of Hell Toll The Final Chime 7", as well as some demos. They have a tape discography on Tolerante Records (Mexico). The Bells Of Hell Toll The Final Chime 7" is by far the best stuff, and I was lucky to find my copy for a dollar. Unfortunately the recording is sort of quiet, but they come across as Discharge with more "Italian" sounding vocals. What I especially like is the attention to the variety of songs in the dis-canon, including a slow "State Control" style song, as well as the typical ragers. The songs are memorable and raw. I would recommend picking up this 7", and if you can find the tape, it is worthwhile to hear the hilarious live version of a song which Frank sings in the Grave New World style. Unlike Gouka, this band was totally generic, but obviously they loved what they were playing.

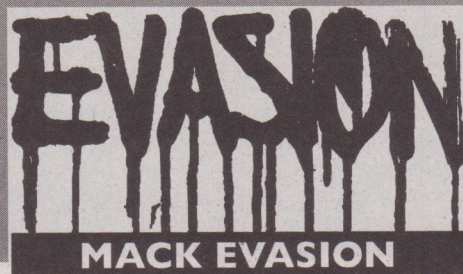
Deathcharge are another Portland band, who have been around for a while, and I guess have never broken up, but are not as prolific as, say, Blood Spit Nights. Which they make up for by being really incredible. If anyone has heard the Diskonto cover of "They Declare It," that is what this band sounds like. Everything is stolen from Discharge, but mainly the first EP. As a result, they resemble The Varukers more than Anti Cimex, which is a rarity among d-beat bands. The guitar sound on the A Look At Their Sorrow 7" is a bit more like Battalion Of Saints, where the Plastic Smiles half-EP sounds almost like Teengenerate covering Discharge. I don't know what else they have out, but there is a 12" planned for, and a discography LP, both to be on Hardcore Holocaust.

Disfear are the obligatory entry from the world of metallic Swedish hardcore (see: Wolfpack, Skitsystem, Accursed). They recently changed vocalist (acquiring the singer of Skitsystem in a exchange for a first round pick and prospects), and moved to a more rocked-out style for their LP on Relapse/Feral Ward. There are some good songs, but I feel that Genocide SS already have the rockin' crust market cornered. Aside from their mandatory early releases, though, I would recommend picking up the Powerload single, and the Swedish Assault compilation CD. By doing this, you will acquire most of the good songs on the new album, as well as Zeke (!) and Bombanfall covers. Anyways, their album on Osmose (France), Everyday Slaughter, is a crushing affair that blows through a bunch of heavy Hear Nothing-style anthems with weird metal production. Their record with Jallo (Totalitär) is good, too (Soul Scars). I suppose Feral Ward is reissuing their Brutal Sight Of War M-CD as a 10", so this band will be thoroughly in print. By the way, the guitarist of

Disfear was in Anti Bofors before Disfear, and that might be worth checking out for you.

Now watch me blow through a bunch of recommendations really fast. Obviously Sweden has the best d-beat tradition, with Svart Sno, Totalitär, No Security, Anti Cimex, and Discharge, while Japan follows a close second with Kuro, Disclose, Contrast Attitude, and Crow. Other top recommendations would be Jesus And The Gospelfuckers, and Svart Parad. Anything by any of those bands is gold, and hopefully when you read this, you are basking in the recalled magnificence of the Disclose mini-tour of the West Coast, tapping a d-beat on your leg while you read this. I guess this column will be pointless to a devotee of the style, and maybe these aren't the ideal bands for newcomers, but I think this would have been a good show lineup ranging from raw (Final Massaker) to metal (Disfear), and quirky (Gouka) to classic (Deathcharge). And as a final recommendation, let me throw in Shitlickers and Nailbiter. There, that should hold you for a while.

Contact me at misfitsfan@gmail.com, and you can always order the latest issue of my 'zine for one dollar at: Ben Parker/ 5290 Lerner Hall/ New York, NY 10027



Someone told me all I wrote about was wanderlust and "getting away with stuff." I'd never really thought about it. Another said I wrote like I never had a negative opinion of anyone. Yet another said every time she came home to her collective house to an uninvited traveling anarchist drinking on her couch, she blamed my writing. God. Three comments, and already we were halfway down the list of things I hated most. Ungrateful visitors. Alcohol. Most anarchists. "Positivity" as a substitute for opinions. People who only told other people what they wanted to hear. Or wrote what they wanted to read...

If that was me, I wanted no part. A good time, I thought, to burn some bridges. I've said it before: I'm not here to make friends.

Vegan Straight Edge—The Resurrection

Karl Beuchner and Aaron Cometbus. In the punk scene, my two biggest influences. And inside of 24 hours, I'd just met both. Someone said that was a strange top two. Maybe it was, I'd never thought about that either.

The whole thing was a long story, or maybe a short one that seemed long. A story of one road trip, four friends, 2000 miles, and almost getting arrested in Baltimore for cutting my hair in a Starbucks restroom. Not knowing what to charge me with, the cop just laughed. We all did. We'd been laughing the whole trip. Attempting LA to Dallas in 20 hours. Celebrating our nation's independence in a hot tub, taking a course in hip hop slang from a girl I barely knew. Eighteen hours at a computer on July 5th, hours late on the

HeartattaCk deadline, pounding the keyboard towards something to be proud of, against the deadly obstacles of my poor writing and my tourmates yelling at me. "Hurry up. Let's go. No one reads those things anyway."

Total Liberation Tour 2004. Vegan Straight Edge—The Resurrection. The real reason for this trip. A handful of speakers and bands, assembling the early traces of what boasted itself as a vegan sxe revival. Revival of a scene nearly dead for seven years. Ten cities, three weeks. The bands: Purified In Blood, Purification, Undying, Tears Of Gaia, and more. At first word, I raised an eyebrow, uncertain if the urgency and fertility of the mid-'90s scene could ever be recreated, and if I wanted to cross the country to gauge for myself. But an offer came, from one of the touring bands, an offer for a seat in their van. July 6th, NYC. "Be there." I folded my xCulture shirt and organized a ride east.

Arriving in NYC, turns out the van I was to be in wasn't really there. Still another seat was offered, in another car, and for the next 2 weeks I rode the vegan straight edge train cross country, going to shows and taking notes. My role was an observational one, strictly non-participatory. For two weeks I stood to the side, watching, critiquing, looking left and right, wondering if the "scene" facet of vegan straight edge could still count me in.

The x'd fists flailed, the "declaration of war" sing-alongs roared. It was 1994 all over again. Then my stint with the tour closed. After thinking about my assessment, I handed down a ruling: inconclusive. Like anything, the closer you get, the more obvious the blemishes. The first time around, my window to vegan straight edge came through 'zines and lyric sheets. This time, tainted by personal contact with some in the bands, my respect comes a little more guarded. Yet, for all but a few, I have to believe them when they say they believe their own words, believe in the end of man's hierarchy over this earth, in Vegan Revolution. I have to, even if sellout statistics show otherwise. I believe because I want to. I believe because of people like Andreas San Diego.

August 2003

August 28th: a bomb explodes at the headquarters of the Chiron Corp. September 26th: another explosion tears through the headquarters of Shaklee Inc. Both companies participating in or with ties to animal research. A communiqué is issued stating the explosives will double in size until all companies sever ties to Huntington Life Sciences (contract vivisection lab), and declaring "now this war truly has two sides." October 5th: the FBI holds a press conference issuing a warrant for the arrest of Andreas San Diego. A profile on *America's Most Wanted* follows. San Diego becomes a federal fugitive facing over 50 years in prison. Andreas—veteran of the mid-'90s vegan sxe scene—is on a run for his life.

X Two Sides And A Line That Divides X

These are the stories written from the history books. Vegan Straight Edge as a force. The years from 1990 to 1997 saw vegan sxe kids—or a few of them—make hardcore a threat, maybe for the first time. Vegan Reich set it off in 1990; accurately capturing the urgency of the

struggle for all life. Vegan Straight Edge had arrived. And with the intrusion into the comfort zone of armchair radicals everywhere came a correlating backlash. They called them privileged white kids, when the visionary and lyricist of Vegan Reich wasn't even white. They said they'd sell out in a couple years, when 14 years later the man behind it all is still vegan and standing by every word. Vegan Reich upset all the right people and inspired a few others to action. Militant animal liberation and radical ecology moved into an apolitical youth crew scene. "Taking a stand" shifted from a posi-sing-along to a necessary move for all life on earth. The call was urgent, and a lot of kids took it and ran...

Again, the part history ignores. The torched egg farm trucks and closed fur stores. Protests and outreach. Vegan Straight Edge meccas like Memphis, Salt Lake City, and Syracuse becoming hotbeds of both direct action and above ground activism. The mark of hardcore kids on the latter was clear. And while few were ever caught for the former set, we can only guess whether the surge of clandestine actions tied into the rise of vegan sxe. A butcher shop is sabotaged in Syracuse in 1995. Graffiti left at the scene reads: "Liberation's crusade has begun." Now check your Earth Crisis lyric sheet and decide for yourself...

The parts left from the books, from discussions of punk as a political force. Vegan Straight Edge kids stepping to the frontlines. Like the SHAC 7—activists indicted this year on "animal enterprise terrorism"—5/7 of whom are vegan sxe, or came from that scene. The group Compassion Over Killing began small as "the first animal rights group started by hardcore kids," now a national group with clout and reach beyond measure. Countless activists were forged by the vegan sxe scene. Numerous vegan sxe kids saw prison time, including Benjamin Persky, Peter Schnell, Jacob Kennison, Alex Smolak, and more. Hardcore kids making a difference. Even Karl Crisis adopted and rehabilitated animals from a wildlife shelter.

But you take the good with the bad. With former vegan sxe-ers like Kevin Tucker, now actualizing his most macho fantasies bowhunting for deer in Pennsylvania. David Agranoff of *Voicebox* 'zine is turncoat, giving sanctuary to a known ALF informant in San Diego. Josh Ellerman and Geoff Kearns cooperated with the FBI in testimony against other activists, both sitting in Leavenworth Prison and a mansion in Venice, respectively. And given their crimes, neither dwelling is quite as appropriate as that which they deserve: a coffin.

The Firestorm would serve the world well to start with a few in our ranks. But with thousands who can credit vsxe for the evolution of their political consciousness, for a springboard towards doing something for the world, the imposters won't negate its worth. Not those mentioned above, or below...

Let's burn some bridges.

To Hell And Back

Vegan Straight Edge since 1994. Feels good to finally say it. Finally, after years of my written output cornering me into scenes I was never a part of, kids I would never hang out with. Yes, if anyone ever needed to get out of a scene,

it was me.

Let me explain. Three years ago, I saw a humble piece of my writing published by an anarchist collective and appropriated by the scene that surrounded it. I dotted the last "i" and was thrust into a bizarre and foreign crowd, one I didn't endorse nor understand. Just short of "crust" in one direction and "hippie" in another. Some called themselves "primitivists," some "CrimethInc-ers," others just "soldiers in the struggle." The only consistent thread running through them: Anarchist.

My friends and I had long considered ourselves anarchists, if you forced us to put a name on it and temporarily concern ourselves with the narrow issue of the political arrangement of one species on earth. The Vegan Straight Edge scene and animal rights struggle had already imparted an anti-capitalist ethic. The supremacy of Nature's Law was my understanding since birth, never something I had to label, be it "primitivist" or anything else. By most measures, myself and this new crowd was a union meant to be. Or so it seemed from a distance...

My writing had put me in this circuit, and I saw no reason not to embrace it. But right away, something was off. That summer I went house to house, scene to scene. First it was an anarchist house in Greensboro, then another in Lake Worth FL, Pensacola... The kids talked revolution, but talk was all it was. This post-WTO anarchist movement was almost entirely critique based. Words mistaken for actions. A uniform fashion of torn t-shirts and beards. Everyone messed up on drugs and alcohol. An unseen level of self-importance without a resume of accomplishments to back it up. Loud and constant talk of police surveillance, boosting themselves up as being a part of something important enough for the police to surveil. Flowery talk of "smashing hierarchy," yet I hadn't met another vegan in a month. Every cause was a "single issue" except the one that was fashionable that week—transgender, white privilege... Critique, critique, critique. I thought of the truest of lines: Those that can, do. Those that can't, talk about it.

In the three years since, I've met some good people from these circles, some that have went on to become good friends. Sweeping generalizations serve no one. Yet of a crowd from which I've met over a thousand kids, I'd put less than 30 as something I'd call tolerable. Or honest. Or level-headed. Or into it for anything more than because it makes casting stones at everyone else a righteous act. And these are the foot soldiers of the new punk based political movement. Green Rage for This Bike Is A Pipe Bomb. Shame, shame. The more I acquainted myself with these kids, the more of my vomit that had to be cleaned from the hemp carpet of their "collective house."

I guess I stopped caring for "unity." It's time to say that with these people, I have no allegiance. What they call "liberating their desires," I call hedonism. What they call "releasing their natural scent," I call being filthy. What they call "the actualization of revolutionary thought," I call throwing up stencils in an alley now and then.

While most such "anarcho anti-capitalists" are posing revolutionary, trading in their birth names for cool anarchist ones like

Squirrel Leaf Woodchuck Nut Bunny, the real revolutionaries are elsewhere. Like Andreas San Diego, not changing their name but having them taken, traded for Federal Fugitive #13445892. While your poseur "affinity group" is discussing the white privilege implications of jaywalking, people are out there quietly laying down critique for action, across the tactical spectrum: from filing Freedom of Information Act requests to arson.

So goodbye, bozos. I guess there comes a time to start drawing lines. Stop forcing what will never be. Cease diplomacy with that which cannot be reasoned with. I tried. Tried to bring compassion to your "movement." Tried to drill into your head that you cannot "smash capitalism" while embodying its cruelest forms of indifference and sadism, but I guess the dread locks got in the way. Ideologically, I may agree with every one of you, almost to the letter—but your applications are a joke. Your priorital scale a mess. The house next door is burning down as you stand to the side, looking away as burning bodies go flailing past, having an anarchist discussion circle on fire as a symptom of white privilege. Disgraceful.

Vegan SXE Is Watching, And There's Nowhere To Hide...

What I learned from Vegan Straight Edge is hate and love. Compassion and Justice. Ten years in the ring, my every step challenged by this culture of escapism and blood. Every step a challenge, and every challenge accepted. And each time, it was I who got the last laugh. From coronary heart disease to another wasted night of booze and regret. Ten years of resistance, of confrontation by detractors who have yet to offer a single argument to defeat it.

Veganism: because 10 billion creatures are killed each year in the US alone. Because it's not merely "another issue," but the source of most of the suffering on earth. Because the greatest consumer of the earth's resources—water, food, and energy—isn't "the rich," it's animals. Because injustice doesn't end with non-human animals, but that's the bulk of it. Because there is nothing just or righteous about a political framework that ignores 99% of life on earth.

Straight Edge: because alcohol and drugs are pacifying tools of government and industry. Because they make one submissive and unquestioning. Because as a substitute for all creativity, drugs make one a boring person. Because they are powerful tools to neutralize opposition. Because pulling the plug from your brain for a while ignores the issue of what it is about your life that would bring you to wish this in the first place. Because drinking culture—the vomit, the liquid band aids for insecurity, the empty "s/he's fun to drink with" friendships—will never be any less degenerate. Because if you're a "punk" or "radical," going to parties and getting drunk with the boys, I wonder how you convince yourself you're any different than the frat boy up the street. Or for that matter—your parents.

Vegan Straight Edge because while no one is saying it's an end, it's the best stepping stone I know of.

I look through those old 'zines—from *Holocaust to Anxiety Closet*—reminded of what brought me here all those years ago. The sense of urgency. When you see injustice, do something.

When your job is bleeding you of life, quit that job and live in a storage closet. It was about people making a difference—for the world and themselves. From education, to protest, to being criminals for their lives and others.

Such is my home. Standing here years later, in the ruins of what was, I can count my true vegan sxe friends on the fingers of one hand. The kids go, but the foundation remains timeless, more solid than the Nalgene bottle on your utility belt, drunkie.

Yet not only a stance in opposition to the greatest sickness and injustice of our culture. A challenge to the most degenerate elements of our subculture.

Days Of Dreadlock, Nights Of Roadkill

From vegan sxe's first wave, some of us are still here, and still trying to "bring it back." Not just "back to," but back from.

Straight Edge lost its politics, trading it for something a little easier on the brain if not the eyes: hair dye and makeup. And so opened a void in underground music, one quickly filled. Filled by what the political underground music scene has regressed to: critique-based, feel good anarchist politics. Chatter from deluded swarms of self-important pseudo-activists, Carharts flapping in the wind... all of it, the sound of one very bad joke that's just not funny. Bike for the revolution. Dismantling capitalism one homebrew at a time. Dress up your every selfish move as "revolutionary."

And the soundtrack to this parade of self-importance: bands like Rambo, Carhart, and bandanna comedy troupes whose politics and imagery were a slap in the face to those really fighting—not just with words, but actions. It is not that the actions of this crowd fall short of, say, those alleged to have been carried out by Andreas San Diego. For in that category, I'm no better. It's the exaggerated self-importance. The puffing of chests. The hedonistic impulses dressed up as "revolution." Critique as a substitute for actually doing something. And by "something," your incestuous anarchist discussion group falls a little short.

The real tragedy is not that a small handful of good kids get caught up in a bad scene. It's this new wave of post-WTO anarchism as a siphon. For so many kids without direction, wanting only to be better people and make the world a better place, this Hedonistic Anarchism of 2004 will be their Vegan Straight Edge of 1994. Flocks of kids who 10 years ago would have involved themselves with something as volatile, positive and political as vsxe, now find a Rambo record and copy of *Species Traitor*—and what happens then is rarely pretty. Those who would have found vsxe as a stepping stone now find New Wave Anarchism as an apex. Picture sitting on a boxcar, double fisting roadkill and a 40 oz., and feeling really good about yourself. Yes, my vision of anarchy begins with the end of most anarchists.

Where Are They Now

Abnegation. Gatekeeper. Framework. Canon. S.E.V.I.N. Morning Again. Chokehold. Raid. 108. Birthright. Falling Down. The Setup. Contempt. I spend a lot of time looking at these records, wondering where they all are now. With some, I don't have to wonder. Iggy Abnegation

is boozing it up in the club scene. Damien of Morning Again is playing bar rock over soft-core porn videos, taking long drags of Camel Lights and eating yogurt. Or that's what my roommate said he ordered when they went out once. The Setup vocalist left nothing but Egg McMuffin wrappers behind when he moved from his house in San Diego. Or that's what his former roommate told me when we snuck into opening night of Petco Stadium last spring. Steve Lovett of Raid is married with kids, working as a forest ranger in California. Chris Logan of Chokehold sold out veganism and the animals, but still clings to sxe. Like not doing drugs goes anywhere in the integrity department when your every meal is a death sentence for another. A lot of sad stories, ones of apathy and weakness. Proving insincere hardcore vocalists are a dime a dozen, and worth even less.

But their words remain... Contempt taught me compassion didn't equate to pacifism. 108, that my life was worth more than a 9 to 5 prison. Raid, that "scene unity" with those we despise is not only overrated, but dangerous. Vegan Reich imparted a sense of urgency. Culture, that vsxe was a multi-issue threat to the worst parts of this culture. Resurrection, that apathy was inexcusable. Earth Crisis, that vegan straight edge was merely a stepping stone. Rob R Rock, that while veganism might change the world, it won't make you a good MC.

Flash ahead to 2004. No longer a strong presence in the US, I watched vegan straight edge retreat to the sidelines. Silent, but like the dormant but still active volcano, a thing at times heard rumbling in the distance. Total Liberation Tour 2004. Bands like Cherum and Risen. While the current slight upswing of vsxe may yet again fall to the forces of black hair and eyeliner, Carharts and alcoholism, it's message and merit as a springboard for change will never die. As I sit to pen these words, I'm reminded of this never so much as this night.

Summer 2004

May 17th, 2004 in Provo Utah: thirteen animals were removed from an Ag Research lab at Brigham Young University. Six weeks later, two fires were set, causing \$30,000 damage. Graffiti at the scene read: "This is war."

Flash ahead to four days ago. September, 2004 in Provo UT. Last day of our book and film tour. Kelly shows her documentary film on an animal rights campaign, takes questions, and says goodnight. She is approached by a vegan sxe kid who introduces himself as Josh, and asks if she has a minute. Solemnly, he begins his story. Several weeks previous, his home was raided by the FBI. They arrested his roommate and best friend on suspicion of arson and burglary in the BYU raids. He immediately confessed and snitched out Josh as an accomplice. Friday Josh would enter court and—facing mounting circumstantial evidence, the testimony of his "friend," and the advice of his lawyer—plead guilty. The plea agreement called for Josh to serve a minimum of 5 years in federal prison.

We took Josh to the only thing open in Provo at that hour, Denny's, for the rest of his story, or as much as he could tell. From being introduced to the atrocity of meat and dairy production by a table at a hardcore show, to where

he is now. He'd made some mistakes, and he admitted as much, but sitting there I knew the power of a thousand Against Me! fans—flopping around on the floor spewing some vague desire to "smash capitalism" with no plan for doing so—wouldn't touch the power of Josh's alleged actions. Of one kid who didn't tap his toe waiting for "the revolution," but rather asked himself what he was going to do for the world today, and—according to the FBI affidavit—made it happen.

Tomorrow Kelly and I walk into the Salt Lake City Federal Courthouse to support Josh in what may be his last moments of freedom. A man placed in prison for rescuing others from theirs.

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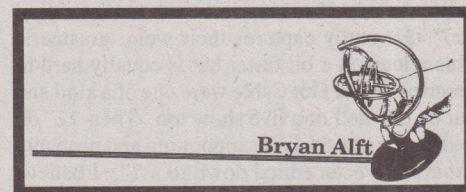
I look back on it all, this scene that has given so much to the world—activists and teachers, books and bombs—and received little back but venom and scorn. Looking past the frauds and sellouts—the Agranoff's and Ellermans's—I see its graces and gifts at every turn. And I think of Josh and Andreas every time I step outside my house—or 4 feet in towns like Olympia or Portland—and meet another self-important anarcho bozo stroking his chest and talking about the revolution, turning into an image what some have given their lives for. For those people, time to step from the dumpstered scabies infested couch and decide what side you're on: comfortable, critique-based pseudo-activism or the fate of all life on earth.

To the rest: stay vegan, drug free, and forever above the law... —Mack Evasion

Endnotes: 1) No one is proposing vegan sxe as a direct solution to the world's problems. These opinions are written in the context of hardcore. 2) State of vsxe, 2004: www.xcatalystx.com or www.xrebuildingx.com. 3) Veg Break List: a deliberately offensive registry of where the vsxe of yesteryear are today: www.xevasionx.com/vegbreaklist. 4) Thanks for Blake of Parallax for the 108 pin and unintentional fuel for this column. 5) Thanks to Kelly for pulling many of the facts you just read. 6) Vegan Straight Edge retrospective interview publication in progress. Soliciting contact with all heavily involved with vegan sxe in the 1990s. 7) No disrespect intended to *Days Of War, Nights Of Love*, by the way. 8) Still looking for a good, analog copy of the Earth Crisis 1993 demo. Mine was stolen from a van outside the Fireside in Chicago with my Whole Foods juice card punch. 9) Yes, I'm an anarchist, anti-capitalist, etc. and so on and so on.

I'll be the last man standing xxx

Mack/245-M Mt Herman Rd PMB #124/ Scotts Valley CA 95066; evasion@crimethinc.com or www.xevasionx.com



Bryan Alft

Since I am writing this 3 weeks before the election and this issue will not be published until the week after the election, I am going to take a break from politics. I am sure I will have a lot to say about

whatever asshole wins in the next issue, but for the first time ever, I am going to talk only about music. I have volunteered at Extreme Noise Records for over 10 years and listen to and buy a lot of records, but rarely write about music.

This is my list of overlooked and underappreciated '90s bands. All these bands' records could have been purchased from Ebullition at one point or another and so I am lumping them all in the "'90s emo core" category. Some bands are more obscure than others, but most have not had discographies released yet despite the fact that, in my opinion, they were important bands and deserve more attention. This list could be twice as long, so perhaps I will revisit this topic again in the future. These are listed in no particular order.

GAUGE: From Illinois, Gauge had a great DC-influenced melodic punk sound and put out multiple 7"s, a 10", and 3 LPs. The Blank 7" released in 1992 on Shakefork Records may be their best, but I think everything they did is solid. Great live band. I clearly remember their drummer being loud as hell. Comparisons to Fugazi will be obvious, but that is too easy. Members when on to be in a ton of other IL bands, but none have resonated with me like Gauge. Tree Records did Vol. 1 of the discography CD, which includes all the great early singles and the first LP.

ASSFACTOR 4: Probably the best under-appreciated band I can think of and one of the best live bands I have ever seen. South Carolina's Assfactor 4 were a perfect blend of aggressive, fast-as-hell hardcore, noisy chaos, great lyrics, and melody. Their 2 7"s and split with Rights Reserved are amazing and their first LP is recommended as well. Their posthumous 2nd LP, Sports was consistent with their other records, but the excitement was gone by then and no one seems to have paid it much attention.

BLANK: This Maryland band seems to have spent the '90s churning out great records, but were always a bit under the radar. My guess is that their sound was a bit poppier and quirrier than most everything else that was popular at the time, but I think it can be heard later in bands like Action Patrol, etc. Their 7" on Vermin Scum Records is a good place to start, but they have 5 others and a split with Plunger that are all brilliant. I would recommend everything except their last record, a 10" called The Race on Vermin Scum and 2% Muscle Records put out a sort of discography CD of their early and strongest stuff that I recommend if you can track it down.

HOSE GOT CABLE: Richmond, Virginia's Hose Got Cable was sort of an enigma. I picked up their first 7" because Tim from Avail put it out on his label, Catheter-Assembly. This first 7" is solid droney rock with bits of noise and catchy hooks. However, it is their harder-to-find 2x7" that really captures their weird greatness. This release is a bit faster but is equally hard to describe. Hose Got Cable were one of a kind and put on one hell of a live show too. Their 12" on Old Glory was fairly disappointing and probably could have been edited down to a 7". I believe the drummer is now in the Rah Brahs, which somehow makes sense.

SLEEPING BODY: I never knew much about this Texas band, and as far as I know they only released one 7" on Vermin Scum Records

and a comp track or two. For this limited output, they made a large impact. You can hear Sleeping Body's influence in many "screamo" bands that followed. Controlled chaos that could stop cold, and then hit you again before you knew it.

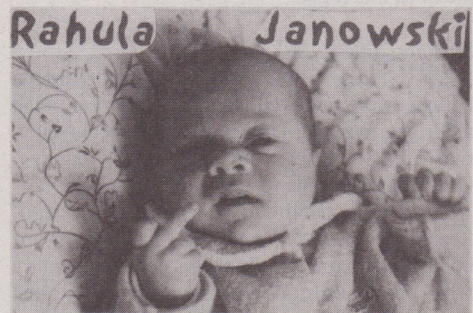
WITH INTENT: I think With Intent only had one 7" on Vinyl Communications Records but it is still holds up today as one of my favorites of this period of driving screamy emo hardcore. This band was from Chula Vista, CA and seems to take the sound of Amenity and Forced Down but update it with sort of an early Heroin feel.

ACME: In my mind, the Acme 7" and the Union of Uranus 2x7" were the first wall-of-sound screamo metal bands. Acme was German and so never really got their due in the US, but their 7" is essential. Their LP came out much later and isn't too bad, but doesn't compare to the 7".

MEREL: Absolutely brilliant New Jersey hardcore. Merel were contemporaries of Iconoclast and Native Nod (who both should probably be on this list, too.). Their 7" and split with Iconoclast really set the tone for '90s screamy hardcore and their LP took the genre to the next level. I highly suggest picking up all their records and am sort of surprised how little attention the LP gets. At least one member went on to be in Rye Coalition, I believe.

CHAMPIONS OF THE BLEEDING HEART: This is probably the most obscure one—a future Emo Killed By Death track! They did one song on a split 7" with Black Label, but it is brilliant. Sort of in the Sleeping Body mode of controlled chaos, but they stand on their own with driving, fast screamed parts punctuated by great chorus-fueled breakdowns. All I know is they are a California band, but there is no inset or label info on the record.

That's it for now! E-mail if you need more specifics. Bryan Alft/POB 8344/Minneapolis, MN 55408; balft@isd.net



I. Abortion

My period was late, so I spent a week or two going through a process familiar to any bio-woman who has a particular type of sex with bio men. Wondering if I really needed to worry, trying to remember when my last period was, whether or not I'd even actually had sex since then (hard to keep track when you're an exhausted, co-sleeping momma). And of course, thinking about what I'd do if I was indeed pregnant.

I was sexually active through my teens, and on the pill until my mid-twenties. Nonetheless, I'd forget to take the pill now and then, and I'd worry. But I always knew that if I got pregnant by mistake, I could and would have an abortion. I never questioned it.

Then I got pregnant, on purpose, and my son died during delivery, and I got pregnant again, on purpose, and now I'm momma to a kid that surpasses all my expectations about how fabulous kids can be. And six months ago, I found myself thinking that I maybe wouldn't be able to have an abortion if I got pregnant by mistake. That my experiences with pregnancy made it hard for me to easily dismiss a brand new embryo as "just cells," that my experience as a mom has made me aware of the amazing potential that embryo might have.

This new thinking about abortion wasn't impacting my political perspective, however. Maybe, just maybe, it's possible to live in a world where there's no justification for abortion. **THIS IS NOT THAT WORLD.** Not only do we need to have reliable and accessible contraception, we need the sort of society that can provide for every child... provide the basic needs of food and shelter, but also love, and guidance, and support. I also know that the right to abortion is entwined with women's rights to their bodies, and if the right to abortion goes, the rest of women's rights follow. There are many ways that the fight for abortion rights has failed many women, and yet I feel like safe and affordable access to legal abortion is a crucial part of our liberation.

So, yeah, six months ago I was thinking, damn, maybe I shouldn't be having sex 'cause I don't think I could get an abortion and I certainly don't want another kid.

But these past two weeks, thinking maybe I was pregnant, I realized yes, I could and would get an abortion if I was pregnant.

I chose to be a mother, and I choose to be a mother of one child. Mothering my one child takes most of what I've got to offer. I work full time and I continue to engage in activist work, and it's a big struggle to continue to do those things in a way that doesn't diminish my ability to be the momma I want to be. Having another child would make it impossible to do political work. It would make the difference between getting by and not getting by financially. It just isn't what I want, it isn't what my partner wants, and I firmly believe, it wouldn't be good for our whole family.

Contemplating these things, I realized that not only was I not talking about it, I was hesitant to talk about it. Shame is powerful, and there's a lot of shame keeping women quiet about abortion. Although abortion is legal in this country, it is less and less accessible, as doctors are intimidated out of providing them, and as women cannot afford them. The right wingers will also continue to fight to control women's bodies, and depending on the election outcome, they may gain a lot of ground really quickly. I expect to remain sexually active through my life, I expect that I'll continue to have some of that sex with guys, and I expect to continue to want the safety net of abortion if contraception fails. If my daughter has sex with guys, I want her to have that safety net. I want to continue to talk about abortion in a political way, but talking about how it impacts our personal lives is one of the ways to tear down the veil of shame that keeps people from talking openly and honestly about abortion. When average folks can no longer pretend it's not something that affects them

personally, that will be a major step forward in reproductive freedom.

II. Rape

A few years ago, I was at a campfire sing-along and I sang a song I'd written about being picked up hitch hiking by a really scary man, and being afraid for my life, and how angry it made me. When I was finished, this guy was all, "well, that happens to men, too," as though what I had to say on the subject was not valid since it "happens to men, too." It pisses me off when the subject of rape comes up and men respond with, "oh, men get raped, too." Yes, it's true. Men get raped, too. What's the point here? Since men also get raped (in much smaller numbers, and usually by other men, not women) DO YOU THINK THAT'S SOME SORT OF AN EXCUSE?

Anyway, the following tips for preventing rape were posted on mothering.com by a momma called Greaseball. Unlike the usual tips for preventing rape which are directed at women (don't go out alone at night, don't dress sexy, hell, just don't be a girl 'cuz just by being female you are asking for it), these are directed to men.

Here are some things that men can do to prevent rape: (with use of the most common pronouns, for convenience)

1. If you are on a date and sharing a car, drive your date home without raping her.
2. If you see a woman walking to her car alone, don't rape her.
3. If a woman says "maybe" or "no," take both of those to mean no.
4. If you see a woman all alone, isolated from any help, don't rape her.
5. If you can tell a woman is unaware of her surroundings, don't rape her.
6. If you can tell a woman is not trusting her instincts and will be highly suggestible, don't rape her.
7. If a woman is extremely intoxicated and won't remember anything, don't rape her.
8. Don't hide in the backseat of a woman's car waiting to rape her.

III. Patriarchy

Do fish understand or recognize water? Do white people automatically know what racism looks like? Is there any reason for me to take it seriously when a straight adult man tells me there is no patriarchy? (I define patriarchy as the system which privileges adult straight men and oppresses everyone else—women, queers, gender queers, kids, etc.)

I know that when women suggest that all men are suspect until proven trustworthy, it pisses some men off. And I just do not care. I like it when men ask questions to try to understand sexism, try to understand what it looks like, what it feels like, how they might be complicit, although I am not necessarily going to want to talk about it, I still want them to ask. Asking questions, trying to understand, that's good. Men making broad blanket assertions that sexism is just about individual men, it's not systemic, there is no patriarchy, just pisses me off. How the hell would they know?

Patriarchy exists. And it's gonna have to be men's work too to deconstruct it. Women

are fighting the patriarchy every single day. Some days, we fight it just by bearing up under its weight.

As I was getting ready to take some papers to court, the attorney my boss shares space with approached him about a potential client. Apparently some man is ready to put down a \$10k retainer to sue for defamation four women who accused him of sexual harassment. There is a lot of joking and snickering. I mutter, don't do it. When asked if I want him to take the case, I tell my boss "no, it would make my gender biases too clear." It's not the type of case he would take, but it sure would suck if he did, because I would be expected to work on it, to do work in support of a man accused by multiple women as an offender.

Of course, theoretically, the guy may in fact have been defamed. But given what I know about men and women and how they behave around sex and sexuality, the fact that 4 women have accused him is enough to make me inclined to believe it. Of course, I don't participate in the discussion. I'm not sure if these two lawyers, one of them my boss, realize that in their midst is a pissed off feminist who itches to destroy the patriarchy. I'm not sure if they would understand if I were to say, that most men don't even understand what sexual harassment is, that most men just don't even know how to understand the concept, much less have a realistic assessment of their role in it. How so many men consider condescension and empowered flirting as their due, how so many men don't really know how to have a conversation with a woman unless there's a sex edge.

I finish copying the Motion I'm going to file and run out to wait for the bus. The #5 Fulton is, as usual, pretty empty but it fills up as we proceed down Market Street. Eventually, a man sits next to me. Suddenly his leg is pressed up against, pushing my leg. Because, you see, as a man, he has to spread his legs to sit. If his legs aren't at least 2 feet apart knee to knee, well, I don't know what would happen, but it must be pretty horrible since men take such pains to spread 'em. So there I am, no small dainty thing, I tend to sit with my legs apart as well, hussy that I am. I am faced with the options of refusing to give way and allow this man to invade my space with his denim-clad legs, or of giving way. Giving way infuriates me, and I need to stand up for myself, as an individual and as a woman. Not giving way means my leg will continue to be pressed against his, hip to knee in a contact more physically intimate than I share with many of my good friends. Which brings in the other specter, that of a man misinterpreting me. Men are known to misinterpret almost anything as either an advance or an invitation by women. So, was I coming on to this guy? By trying to stand my ground in a fierce, pitched battle that he was probably not even aware of?

The seat to my right is open, perhaps I should move... ah, but then another man sits next to me and splays his legs. I am surrounded, I am in full body contact from shoulder to hip to knee with two strange men and I don't know if I am amused or infuriated or frightened. Or all three.

I get off the bus and try to shake it off.

The court clerk's office is, as always full of (male) lawyers in suits and (male) bike messengers. Oh wait, there are lawyers and messengers who aren't men, they're just not shouting and yelling and guffawing, flirting with the (mostly female) court clerks behind the glass, but are more or less quietly going about their jobs.

Anyway.

So the #5 Fulton brings me back to the office. This time around there is a little old lady on one side of me, and on the other a youngish looking girl/woman. I'd say about 16 but it's hard to judge, she could have been even younger. I'm spacing out, trying to decide where to eat lunch. Suddenly I realize a dude on the bus is chatting up my neighbor. (The young one). I hear him say, "...so pretty. I just have to be honest, you know?" He is talking to her, she is answering but her body language is saying, leave me alone. She is partially turned away from him. He asks her how long she has been in the city, she says, "Two weeks." Then he asks her what she studies, she says, "I don't know." She is looking at the floor, glancing at him, I think she is a little intimidated and a little flattered by his attention. Then he says, "What stop are you getting off at?" I cringe. She says, "I don't know." He says, "You don't know?" She says, "Powell." He says, "This is Powell right here." He gets up, she hesitates, follows him. I want to say, be careful. I want to say, you don't have to talk to that man. I want to say, you don't have to tell him anything, you don't have to be friendly, you don't have to be flattered. And I say nothing, unsure of the reception, unsure if she would appreciate the support or see it as a strange older woman bugging her, trying to be a killjoy. I watch her get off the bus, and he approaches her again and the bus pulls away and I think, I have let another opportunity to be an ally to a sister slide right past me.

I wonder what I would have thought if some older woman had said, "You don't have to talk to him" when a man I'd never met talked me up in Boston, 17 years old and not yet bitter or cynical or careful. I can remember a sense of pleasure at being talked up, it's so easy to see it as flattery, but there's also a sense of compulsion, of inevitability, a sense that once you have been approached, saying fuck off or saying nothing is not an option anymore. Once a man has shown his interest you can only follow along.

So I come back into my building, back to my office where the bosses and the money makers are wearing suits or polo shirts and the women are the assistants, putting in longer hours and doing everything from the hard work (writing motions) to the scut work (restocking the photocopier). The lawyers are men, and they own houses and buy cars and take frequent liquid lunches and days off. The assistants are women, and we rent our homes, live without health insurance, and keep the business operating. And it's just normal.

IV. The Chip On My Shoulder

Last issue I was taken to task by a guy who was offended by my statement that I don't automatically trust men, that they have to prove themselves trustworthy. He was also offended by the idea that sexism isn't only bad acts by bad guys, but is part of a system called patriarchy, and as far as I can tell, thinks we (people pissed

off at and targeted by the patriarchy) ought to just get over it.

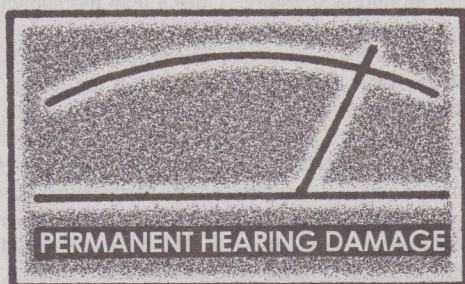
Yeah, I'll get over it. When it's over. I'll stop bitching about the patriarchy when it stops impacting my life, my kid's life, my friends' lives. Dudes who are sick of hearing us bitch about it ought to get on board and help destroy the patriarchy. Last issue I said I'd offer some resources for guys who want to purge sexism from their brains. I'm not super scholarly, so my offerings are few but I recommend Feminism Is For Everybody by bell hooks, Men's Work by Paul Kivel, Stone Butch Blues by Leslie Feinberg, Outlaw Woman by Roxanne Dunbar-Ortiz., and The Traffic In Women And Other Essays by Emma Goldman. Read *Bitch* magazine. Read *Hothead Paisan*, a comic by Diane DiMassa. If you like science fiction, read books by Sherri Tepper, by Octavia Butler, or by Ursula LeGuin. Ask your pissed off feminist friends which guys they think are good feminists, and go talk to those guys. You might be surprised at what you learn... you might be surprised not only by how severely women and gender queers and queers are impacted by patriarchy, but also how much it also limits YOU.

V. No Tasha, No Peace!

On November 2, 2004, Day of the Dead, Natasha will turn two. This will also be election day, the most intense election in my lifetime so far. These things provide the two poles in my life right now... on the one hand, Natasha continues to be a joy, mothering her is something I enjoy and am very good at. At the other end of things, the situation I the US has gotten so horrible that I am actually hoping for John Kerry to win the election, when in fact I like almost nothing about him. I can't wait for it to be over.

Meanwhile, I taught Natasha to hold up her fist and say, "Justice!" although if you don't know her well, you might not be able to decipher that that's what she's saying. We tried to teach her to say, "No Justice, No Peace.!" So now she says, "No Tasha, No Peace!" Toddlers are so cool.

Next column I'll try to write a bit more about toddlers and about parenting as a radical, for folks who read my column looking for stuff like that.



— STEVE ROCHE —

"The dirty secret about making records—I'm convinced this goes to the very highest echelon of making records—is that everybody in a technical capacity, in the back of his mind thinks that he's really not that good. And sooner or later the other people in the room are gonna realize this."—Steve Albini

To hell with introductions, let's get down to the shit. I'm writing this and perhaps more columns focusing on recording. I don't

believe this has been discussed a whole lot in this 'zine, which is surprising as it's a process everyone in a band or running a label deals with first hand and it is essential to making all these pieces of wax and reflective plastic that this thing theoretically focuses on.

Many bands come into a studio unprepared in terms of what to expect and how to handle themselves. It seems many bands recording for the first time go one of two ways: they record with the metal guy who is totally intimidating, makes lots of "fag" jokes and gives them a mix with thin guitars, loud vocals, clicking kick drum and inaudible bass; or they record with their friend who just maxed out a credit card or two and got a Pro-Tools rig but has no idea how to use it and the practice tape they recorded with a tape recorder somehow is closer to what they were going for. I'm hoping to de-mystify the whole process a bit and give bands a little more focus when they get into a studio.

So you know what you're in for: recording sessions typically consist of set up, basic tracking, overdubs, and mixing. Tracking will likely take the longest of the three. Depending on how anal your engineer is your set up time will take anywhere from 2 to 6 hours (granted, this can take days or even weeks if you're in a swank studio). Basic tracking is entirely up to you. If you track all at once, you could bang out an LP in an hour. That is very rare. Even bands that are well rehearsed usually need three or four takes of a song to get it down. And there will be plenty of time listening to takes and taking food/smoking breaks as well. Overdubs will be fixing anything you botched in tracking, doubling/tripling guitars, adding vocals, and anything else you feel like throwing in there. Time for mixing depends heavily on how many tracks are used and how long the songs are as well as how well the dynamics are controlled during tracking. I'd say an average is 1-2 hours per song. But there is a lot of variation with all of these. Your engineer should be able to give you a more accurate picture.

First thing's first—you've got your band and you're ready to record a demo or a 7" or whatever. What the hell do you do? You don't have much money or time and you don't know anyone with a recording studio. A good start is to look at the recording credits on some recent records you like the sound of. Try contacting some local bands you know and ask about where they've gone and their experiences. Compile a short list of engineers who have done things you like. Contact them, get their rates, and talk with them. Explain what you're looking to do, what your budget is and the like. Is s/he friendly and open to your ideas? Is s/he condescending and too busy to talk to you? Some engineers even drop their rate a bit if you really want to work with them but can't quite afford it (this might mean you record four Tuesday nights in a row, but it might be the price you pay for a bargain). Try them. Find out how they work—do they track basic tracks live (faster and more natural to track) or one at a time (more time consuming and costly, but usually a lot cleaner sounding)? Which do you think you'd be most comfortable with? If you do track at the same time, will you all be in the same room? Do you want to add guitar tracks or would you rather get a live sound? How many tracks do you have to work with? (Though please

note many old and amazing records were made with 4, 8, or even less tracks.) Trust your ears. If the engineer has made some great sounding records and it turns out they did it with an 8 track, they know what they're doing.

The engineer has a lot more to do with how happy you'll be with it than what kind of gear s/he's got. Honestly, if s/he can make you comfortable, is open to your input, and has experience, missing that \$3000 microphone isn't going to make that much of a difference on your record. It's very easy to fuck up a record. A good engineer can make a great recording with sub-par gear while a poor engineer can't make a great record no matter what s/he's using.

Once you've got your studio all picked out and your time scheduled, you have some preparation to do. I know this is no-brainer stuff, but so many bands cannot do the following, it is really appalling.

Make sure all of your shit works and sounds good. This is the most important thing to making a great record. If you and your gear sounds good, it will make it so much easier to get a sound you and your engineer are happy with. You haven't had your guitar set-up in a few years? Things will sound pretty fucked up when you try to play an octave on the 11th fret. Haven't changed your drum heads in a while? That tom fill is gonna sound really shitty if it sounds like you're hitting pizza boxes. If you can't get your stuff fixed up in time, talk with the studio. Most will have a drum set and some amps on hand you can use. If you start out with good sounds, it is less likely to get fucked up when it's recorded.

Rehearse like crazy. It will be depressing and drain all of your momentum if you have to play a song 25 times to get it right. Never mind the fact that you are costing yourself money for all the time you're wasting. No amount of studio wizardry can make you play your songs correctly.

Make some sort of demo/practice tape beforehand. A cassette four track will do nicely, but a tape recorder might serve just as well. (Note: this would be a good time to give your friend who just bought his Pro Tools/Digital Performer rig a shot). Let's face it, when you're all rocking out, you are pretty focused on what you're doing, not necessarily how it fits into the big picture. If a part sounds strange, you will know while you still have some time to fix it. And going through the motions like this should give you an idea of what parts or songs are going to be the biggest problems. It helps to map out your tracking, too. It's good to know to leave a pickup so your singer doesn't waste two hours trying to guess where his vocal comes in because there is no cue.

Have everything you might need: extra strings, snare heads, sticks, etc. A tuner is a great investment, as well. It's a good idea to have all the string players use the same tuner. If a keyboard or electric piano is involved, you are best off tuning to that.

Now that you're good and prepared, the best thing to do is have an idea of what you want the record to sound like. You should assemble a handful of reference CDs to take with you into the studio. Selecting these is going to require you thinking and focusing differently than you're used to when you listen to these records. You'll notice that great sounding records will sound very

different from one another. You'll also notice that some amazing records are less than sonically perfect (just about every Black Flag record comes to mind). If you like the way a record sounds, what about it do you like? What do you think about the guitar tones? Do the drums have more attack or more tone? How do things sit in the mix? Are the vocals way out front (like At the Drive-In) or barely audible (like One Eyed God Prophecy)? Are the guitars so loud you can barely hear the snare drum? Thinking this through and having these CDs with you will help communicate with the engineer what you're going for. Maybe you like the drums on the last Converge record but the guitars sound too thin and the bass is all wrong? Maybe the guitars on the first Orchid LP sound great to you and you love the bass from the first Hoover LP? Tell the engineer while you're setting up and getting sounds. While s/he won't be able to reproduce them exactly, it can point them in the right direction. If the kick drum isn't sounding the way you want it to, you can throw on a CD and say "more like this."

For tracking, you should also have a sort of game plan as far as pacing yourself—how many songs you want to do, how quickly, and in what order? If you know one song is going to be tricky, will it be better to get it out of the way first or are you nervous it will take fifteen takes and make everyone's confidence evaporate before you even get rolling? You know your band best. And if one song is giving you a lot of trouble, it sometimes makes more sense to move on and come back to it later or take a break before someone completely loses it with all their frustrations. I always feel that spacing out your sessions maybe between two weekends is a good move. This way, you can take a rough mix home and listen to it for a few days with fresh ears. You might notice something you want to change or fix and this way you can still do it. A lot of bands will bang out a whole record in a day or two. Not that there is anything wrong with that, but if you have the option of spreading it out a little and taking your time, then it's probably a good move to make.

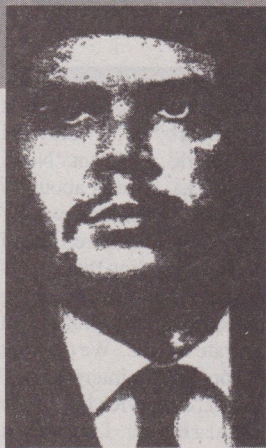
Reference CDs are also important because every speaker and room will sound different. Some differences will be subtle, but others will be very noticeable. One of my early experiences had me coming home from a studio and all of a sudden there was no bass on the record. Or in another case, the vocals were completely buried. Bring records that you are very familiar with—you've heard them on boomboxes, in cars, in every stereo you've ever owned... Typically, you want to bring records that sound good and even to you, but as long as you know what they sound like, that is the important thing.

You should constantly compare the mix to reference CDs when you're getting started on that process. This helps you keep focus of things. When you listen to the same song 10 or 20 times, it is nearly impossible to be objective. If you start to think that the snare drum is too loud, if you listen to the song a couple more times, chances are, the snare drum will start to sound too loud, even if it isn't. If you find yourself questioning the balance of the mix, you can toss on the reference CD and see how it compares.

One thing to remember: the recording is your project. No matter whom your engineer

thinks s/he is, you know your band better than they do. Granted, they may have some helpful insight but always recognize that it is your record, not theirs and do not allow yourself to be bullied by your engineer. You will probably regret it later. And if you aren't sure what your engineer is doing (turning knobs, hitting buttons), you should certainly ask them. There is nothing they can be doing that could possibly take more than a minute or two to explain. Some will add effects or change your mix without talking to you about it. And in some cases, you may not even realize it until you are home. You are paying the engineer for his/her services. Do not lose sight of this and be active during the mixdown or you will have to live with the results.

This is just a basic overview and I'm overlooking a lot of things. Recording is completely subjective and what works for one person is not the right thing for most others. I'm by no means an expert on any of this stuff, but I have spent more time in recording studios than most people. If anyone has any further questions, I can be contacted at god_awful@yahoo.com or PO Box 8402/Philly, PA 19101; goldenbrownrecordings.com. If you want to get more heavily into this, I would recommend checking out *Tape Op*. It is a free recording magazine (yup, they even mail it to you for free) and website about creative music recording. It's a bit heavier on the tech end of stuff, but if you have more specific questions, you might find your answers there.



ravilution

heritage. But you make the choice to be part of hardcore and you have the choice to leave it. The irony is that when the columnist was referring to "his" cultural heritage he ignored all the history and heritage before the emergence of '70s punk (discussed in the examples section) which directly influenced hardcore and helped shape it. To acknowledge that history is to acknowledge that whites didn't create a lot of what punk is today nor are they entitled to cultural ownership.

A lot of what is in hardcore is a complete rip off an original culture created by people of color. Apparently if you're a white DIY punk it's okay to appropriate other peoples' cultures into your fashion and *chosen* lifestyle and then turn around and claim it as yours. As if somehow a bunch of white kids who were rebelling against their parents in the last 30-40 years magically just invented everything all on

their own. After you claim something which you didn't create you're then allowed to make up further delusional claims about how you're being attacked by mainstream forces for *voluntarily* participating in this music scene; some have even gone so far to compare the DIY punk experience to getting attacked by neo-Nazis, beaten by cops, being raped, and battling sexism. (Hardcore isn't a culture, it's a music scene.) This is downright offensive for the mere fact that nobody chooses to be raped, be assaulted, or deal with discrimination yet you have the luxury to walk away from being in a band or pressing records if you choose to do so. I'm really confused as to how voluntarily putting out a 'zine or having a punk appearance can be put in the same sentence as being raped or fighting war! It's hard for me to understand how people get away with making these comparisons—with so many activists and people working around social issues within the punk scene why is it no one ever challenges these privileged hardcore whites whenever they casually try to draw such offensive parallels?

I stated earlier that much of what exists in punk was stolen or appropriated from other cultures. The purpose of this column is to show that it's ridiculous not to mention ARROGANT for a white person (especially those in North America where there's a strong history of theft and appropriation) to come out and say punk is *his/her* culture. I might also add there's always talk about how those in DIY punk are "outside" the mainstream. Well mainstream white America doesn't seem to have a problem incorporating and taking credit for cultures created by people of color and it looks like the white hardcore scene doesn't either. Looks like there isn't that big of a difference between the two.

Here's a few examples of where cultural theft has happened in the punk scene:

—Rock & reggae music was created by Caribbean and American Blacks, ripped off by white people in the '50s, then ripped off again in the '70s in the UK and the US when punk and ska were first forming. I know some punks are critical of ska and reggae but what they fail to realize is that had there been no Caribbean community in England the original punk bands of the '70s would have been lacking a major inspiration in their music. The same applies to here in the US—rock music was largely influenced by blacks from the US and Islands. When white punks ignore the music and heritage that existed before '70s and '80s punk, it means they're ignoring jazz, reggae, blues, rock, and numerous other music forms created by blacks.

—The mohawk hairstyle was taken from the indigenous Mohican Nation. In the 1800s they were forcibly removed and placed onto reservations by American white imperialists. The US government also took steps to eliminate indigenous culture by taking (kidnapping) Native children away from their parents and placing them in government schools where they were white-washed and taught to hate their peoples' cultures. Today white punks, some of whom are descendants of many of these anti-indigenous white devils, act like the hardcore scene invented the mohawk. A while back one of my friends (Latino) got into an argument with a white female punk who was critical of rapper P. Diddy sporting the mohawk hairstyle on TV a while back. She

Part 1: White Counter Culture's Role In Cultural Theft And Appropriation

It's strange how often I have heard people in the scene refer to punk as "their" culture and how it's being "stolen" and "raped." In an older issue of *Profane Existence* I read one columnist refer to punk as "cultural heritage." Nobody chooses their

said P. Diddy (a black man) had no right having that hairstyle because he "didn't know the history of punk." Her honky ass didn't even bother researching the *true history* of the mohawk because if she did she'd know that the mohawk was around way before, hundreds, maybe even thousands of years, before a bunch of rebellious white kids appropriated it. If anything, a dark skinned Black man has more of a right to have a mohawk than some white person who thinks changing their taste in music automatically puts them outside of the mainstream.

—The chain wallet, now a common fashion accessory for many white punks originally was used by Latinos who wore zoot suits back in the 1940s. These same Latinos were murdered and assaulted in race riots by angry white mobs in California.

—The term "rudeboy" applied to street thugs in Jamaica forced to live under abject conditions of poverty created by white British colonizers. Now the term has been ripped off to describe a new generation of well off white kids who like ska music and wear silly checkered clothing. One article on Caribbean influence on US music had a quote from Gwen Stefani of the band No Doubt that went something like this: "I never knew ska music originated from Jamaica." I remember reading that and thinking to myself, if the lead singer of a famous band didn't know this simple fact just imagine how many white kids are clueless on the history of ska and reggae and believe whites created it. This also reinforces the point made earlier: that white people like to steal culture and then pretend like they invented it on their own.

—Back in the '90s there was a Hare Krishna trend in hardcore where white kids exoticized South Asian culture without bothering to fully learn about. I can't count the number of stupid ass white boys I saw wearing shirts with Sanskrit print or carrying the *Bhagavad Gita* in their backpacks claiming to be an expert on the book simply because they listened to a few Shelter records.

—Using images of dead people of color who died through genocide, lynchings, etc. on the covers of grind core records. I guess in order to move units you need pictures of 3rd world people dead and suffering, huh?

I'm sure there are more examples of theft in the punk scene but this is what I came up with. Anyone reading this who can think of anymore, please write me or this 'zine and share. Part 2 of this subject will focus on how people around the world who actually are being attacked and oppressed defend their cultures vs. how privileged white people in the scene "defend" their so-called (hardcore) culture without ever leaving their zone of comfort.

Please send all correspondence to: Ravi Grover/PO Box 802103/Chicago, IL 60680-2103; sanyasi@juno.com

*For those who think I'm exaggerating feel free to write me and I will point out several major 'zines and bands where privileged white males have tried to compare booking shows, running record labels, and overall just being "punk as fuck" to the traumatic experiences of rape, police brutality, etc. As I stated before people make the choice to do recreational activities involved with punk but who chooses to be raped?

I have a South Asian-focused 'zine out now. To order a copy send \$1.

Want to rock a KILL WHITEY 1.5" button? Send \$1 for 2 of em.

A side note on exciting indigenous culture in drunk anarcho-punk 'zines: Some anarchist/political punk 'zines will sometimes contain an article or a (tokenized) photo or image of indigenous people. Then you flip the page and there's a photo of drunk punks with booze in their hands or maybe a piece on how to home-brew your own beer. Personally I could care less if some white kid wants to revolve their life around alcohol and tell her/himself that this is how you "rebel" against society. But I do have a problem with these same white punks trying to act like they are in solidarity with indigenous peoples. One of the biggest problems today facing Native peoples is alcoholism. The same way the CIA flooded Black communities with crack in the '60s to eliminate resistance, white devils flooded indigenous communities with alcohol to destroy indigenous rebellion. What kind of solidarity is it when you have a bunch of white guys bragging about how they make their own liquor on one hand and on the other hand claim that they support Native struggles, one of which is a struggle against alcoholism?



Greetings from the sprawling metropolis that is Heath, OH. Heath is a "suburb" of Newark, OH where I work. (That's 'Nerk', OH, not 'Newark', DE or 'New-work', NJ.) That is about 45 miles northeast of Columbus. This isn't exactly where I thought I would end up, but here I am. I scored a job at a legal aid organization that covers mostly the southeastern part of Ohio after doing 4 interviews to get the position. It's a pretty cool organization with 9 separate offices. We do what is called "poverty law" or "public interest law." Basically we are a (almost) full service law office for people who can't afford a lawyer. I say almost because there are certain things we don't do. First—no criminal work. Because there is a constitutional right to have an attorney in criminal matters, all jurisdictions have public defenders' offices to help people accused of crimes who can't afford a lawyer. The attorney generals' offices handle the prosecution aspect of criminal cases. We handle civil cases. Our main emphases are housing, family law (domestic violence/divorce), and public benefits (unemployment/disability). We are way understaffed (I replaced two people) so things are always busy. I jumped right into the fire with work piling up in the first week.

One of the first things I noticed was that landlords out here are crazy. I remember having problems with landlords when I was younger. We would have problems getting minor repairs done, etc. But the shit these people do is straight up insane. I had a woman call me and tell me that her landlord had told her on the 3rd of the month that she had to move out of the house by the end of the month. She was calling me on the last day

of the month and telling me that the landlord was telling her that if she wasn't out that night, the landlord and her husband were going to come over and physically remove the woman and her 5 kids from the house. So I called the landlord and informed her that the process to evict someone from their home in Ohio is to: (1) give them 30 days notice; (2) if they are not out then give them a 3 day notice; and (3) if they are still not out file for eviction in court. I told her that it hadn't even been 30 days so she would just have to wait. Plus the tenant had said she just needed 3 more days, so she would have been out in the 30 day period. The landlord didn't care. She started telling me that the landlord was going over there to remove them from the premises. I response I told the tenant to call the cops if Ms. Landlord showed up that night. She actually responded that she didn't care if she got arrested because the landlord was going over there to the tenant out of the house. Unfortunately, the tenant just left. She didn't really want a confrontation and didn't call the police. And because she left without any threats being made that night, there really wasn't any basis for a claim against the landlord. Another landlord actually broke into the house and broke stuff to try to get the tenant to leave; took the food out of the cupboards and fed it to the dogs. The law doesn't apply to these people if nobody challenges them. If your landlord is fucking with you make sure you talk to a lawyer. The odds are that if s/he is doing it to you s/he is doing it to others and probably getting away with it.

And my boss likes early '80s hardcore.

It's nice to be settled in after the last few months. I took the New York bar at the end of July up in Albany. It was a grueling two days/14 hours of testing. The vegan dining in Albany leaves a lot to be desired, by the way. The next day I was packing up my apartment in Philly so that I could get the hell out of town. I had one day to pack and then the next morning I had a couple friends help me load up the U-Haul that was attached to the back of my pickup and I was off to the Midwest. U-Haul, of course, didn't have the size trailer that I had reserved so I had to put stuff in the back of the truck as well. I had to buy a tarp to put over the stuff in the back of the truck. Of course I hit thunderstorms, and of course the cheap-ass tarp was torn off in the storms, meaning my stuff got soaking wet. At this point I didn't have a place to live yet, so I drove out to Lancaster, OH (as opposed to 'Lankster', PA) and put my stuff in storage (lots of fun moving furniture by myself). Then it was off to Indianapolis where I met up with my lady. We hung out for a couple days then flew out to my hometown of Sacramento, CA. Ran around there for a few days visiting friends and family and then rented a van and loaded it up with all of the Sunney Sindicut stuff that had been in storage. We made a quick 3 day drive from Sacramento back to Indianapolis and unloaded the stuff into her apartment. We then spent the next week running back and forth between Indy and Newark, OH looking for a place to live. We looked at a few houses and everything was pretty dumpy and rundown for the price. Finally on about the third trip (it is a 3 hour drive) we scored a sweet duplex up by a golf course about 10 minutes from my office. Then we moved her stuff here, then I got to go get my stuff out of

storage (by myself again) and load it in here. I then had about a week to relax before starting work. Starting work was more relaxing than my time off.

So if there is anyone out there in central Ohio, hit me up. I need to know where the cool shows happen and where the good vegan eats are and where the good record stores are at.—Scott; storguso@alumni.law.upenn.edu.

Frank Stapelfeldt



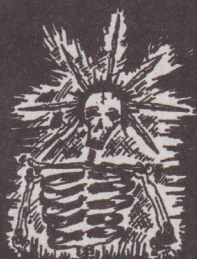
September 11th, 2004 was the first day I knew my dreams were becoming reality. I officially started The New York City Firefighter Academy. This is just a quick note to let you all know what is going on with me. We started the academy with 185 "probies" we are now down to just about 175. I hope by next issue that I will have

new stories to tell and I can go into detail about the academy. Truth is... right now, I barely have enough time to eat when I get home much less put my thoughts together for a column before I must go to bed and be ready for the next day. My days are filled with grueling work a lot of mental and physical pain. I knew this was going to be hard but I didn't know it was this hard.

I apologize for making this so short. Please keep me in your thoughts even if you can't relate to what I might be doing or going through. I am one step closer to my dream.

Frank Stapelfeldt/115 Elmwood Ave./Staten Island, NY 10308-2637; pissinrox@aol.com
"LOVE IS STRONGER THEN DEATH FOR THOSE I LOVE I WILL SACRIFICE." 09-11-01 BOX 55-8087—never forget our 343 brothers. PS: Anyone who sent me a letter or e-mail. I will write back I promise, the first chance I have to sit down and write it will be your letter.

Nate Wilson



Do Or Die!

We all have things, or people who impact our lives in ways in which we never fully understand or come to realize until of course certain things in life have already happened. For me there was one person in particular who

impacted how I, to this day, live my life. I was eighteen years old and had just moved out to San Francisco after graduating high school in 1985. I didn't know a soul out there, but had gone to numerous punk/hardcore shows in the Albany, NY area where I had lived a while. After going to some show in Albany I found MRR and discovered the mecca we know as San Francisco. Not only was thrash metal in full swing in the Bay Area, but all my favorite punk bands had

relocated to the area as well. I moved out there with \$2000 that I had saved working as a dishwasher in a shitty restaurant. Since I didn't know anyone out there, I stayed at a hotel for a few days until I was able to find a weird apartment type of place mainly designed for people from outside the US to live in. It included two meals a day, a bed in a room with another roommate, and a bathroom shared in the hallway. I stayed there for a few months until I met some people at shows that introduced me to other people who got me into the "ideal" living situation. I started attending the College For Recording Arts and, as I wasn't finding work, was able to get assistance for the school. Soon after that I met a guy who was living with the San Francisco skins on Fell Street and Buchanan. He informed me that they were moving out of the one room apartment. The house was huge, and the skins occupied the bottom floor. The kitchen and bathroom were shared with this guy named Val, who I guess was the biggest transvestite in San Francisco at the time. He was in his 50s and, don't ask me how but, somehow the skins and Val lived for many years together without incident. Bones, the leader of the skins was happy to have me take over the rent at the apartment as he was moving into a place with his soon to be wife. All these guys did all day was salute the flag, drink beer, and listen to AC/DC. Oh, and they also had a band called the Noise Boyz. Through Bones and his gang of merry men I met members of Jakks (the skate team) and other meth heads. I was really hitting a low point now, as the people I knew from shows were either skinheads, junkies, or metalheads.

After the skins left, I was living at 603 Fell Street for a few months with some "friends" when I randomly ran into this guy named Erik Meade. He was like 4 years older than I was, was playing in many bands at the time, and lived right around the corner from me. The only band I can recall him being in at the moment was Death. Yep the metal band, but this version had Eric Brecht from DRI playing drums, this guy Erick playing bass, with Chuck S playing guitar and doing vox. At any rate, Erik started turning me on to bands I'd never heard before. We were hanging out everyday, he was showing me how to play some guitar stuff. He made me mixed tapes filled with bands like the Angry Samoans, 76% Uncertain, SSD, Fang, Septic Death, Wasted Youth, etc. My eager ears were in heaven because at that time I was more into the crossover side of things, and these bands were still obscure to me.

I had ventured to all the shows at the Farm and On Broadway. But my new friend Erik had started telling me about an all ages venue that punks were starting in Berkeley. He had attended meetings and wanted me to attend with him, as he thought perhaps my knowledge of sound might be helpful to the club. The club was of course Gilman Street, and I attended some early meetings, helping to build the stage, etc. When Erik introduced me to Tim Yohannan, and commented on the fact that he thought I might come in handy with sound there, he burst into laughter and told Erik that metalheads had infested the other scenes and helped to destroy everything the punks had worked hard for. Erik was furious and told Tim off in front of everyone at the meeting. We both went to meetings a few times after that, but the elitist attitudes of those involved

with early Gilman really discouraged us both from even going to shows there for a while. Erik was really in the know, he was doing bands, did a popular tape comp called Lethal Noise, was going to every show, and seemed to know everyone. He got me involved with some other guys, and we formed a band called the Romper Room Rejects. It was kind of a play on the Gilman situation, as the place was known jokingly amongst members as the Romper Room. Erik really had a huge impact on my life at the time. I moved away from San Francisco not even thinking about the fact that I might never see him again (this was before the internet and e-mail). I just left and lost touch. The years go by fast and I forgot the guy's name; I knew it was Erik but couldn't remember his last name. (Yeah I was wasted most the time back then.)

About five years ago while reading MRR I saw a name that looked familiar, so I called the MRR house and got Arwen on the phone. I asked her if this Erik character could be the same Erik I had lost touch with, and was looking for. She laughed and said, "Nope. This guy is considerably younger than you." So for the last five years I've been thinking a lot about Erik, and wondering what he was doing. I was wishing there were a way I could tell him how much he had touched my life. How much he had helped mold it and how he had changed me forever. It seemed hopeless as I didn't even know his last name.

Well, this summer while I was visiting my good friend Matt Average and his loveable family in LA. We happened to go to Amobeia Records so I could whore around and shop for rare records. Matt points out an employee there and says, "Hey wasn't that guy in C2D?" I'm like, "Damn, well he looks familiar." The employee starts working in the area I'm in and I say to him, "Hey this is gonna sound weird, but were you in a punk band called Condemned To Death back in the '80s?" He looks sorta of puzzled at me and replies with, "Nope, but I was in a metal band called Death back then." My jaw dropped, and I almost flooded the store with tears but held back because this was all a bit weird as it was. I explained to him who I was, and could tell he barely remembered me, and probably hadn't given much thought to me in the 20 years it had been since we last saw one another. We talked for about an hour about old times, and I just spilled my guts to him, letting him know that I was trying to get in touch with him, to thank him for all he had done for me. For taking me under his wing, and for showing me without prejudice what the punk scene was really about back then. This guy was my mentor and he had no clue. The entire experience was overwhelming. I told Matt that I was so over come with emotion that I just wanted to cry. His response was: "Really?" Erik and I exchanged e-mail addresses and phone numbers.

When I got back home here to NY the first thing I did was send Erik a package of all the records I'd ever put out, all the bands I'd played in, etc. Its unreal to me how small of a world we live in. It really seemed like it was meant to be for me to re-meet the guy at Amobeia that day. I still don't think he knows what an impact he had/has on me. I can only say, that if that ever happened to me, I'd be stoked to know I'd influenced or touched someone in such a way. We

should never take for granted those things that got us or put us where we are.

Enough of the sap I guess... on to hardcore.

Lots going on in the upstate area of NY these days. Wake Up Dead is from Albany and play really fast, pissed off hardcore punk. Police Line will be playing their last show in November with Fucked Up. The Jury is also from Albany and have a bit of a 9 Shox influence going, they rule. Once And For All will be playing their last show on Oct 22nd. Skate Korpse are from Rochester, but sound like a Southern Californian band in like 1984. Get their 4 song 7" on Punks Before Profits Records. No Fucker is from Utica and play the d-beat style very well. I believe it's the same guys who were in Death Bag. At any rate pick up their stuff if you see it. Evixxion plays slow, doomy metal, not unlike Paradise Lost meets Grief. Cool stuff there from Albany as well. Gawdings Sawed Off plays some really cool metal influenced hardcore. They have a 7" out on a Japanese label. Outta Hand has taken a short break while members go back to various schools. Bands looking to book shows in Albany can get in touch with Chris of *Behind The Times* fanzine, he does shows or can pass you on to someone else who does them. His e mail is helorot@yahoo.com. Albany has gotten so much better in the last few years, as people seem to be more into what's happening these now. Get in touch with this kid, so I can see your shitty fucking band. Drop me a line at cryptocomx@aol.com.

Isaac W. Kinard

The Devil Is Eating The American Gothic

The Libertarian Party, a third political party, has joined the election fray feeling it's just short of time to call Amnesty International because federal laws have engorged beyond the constitution, exercising a burgeoning influence on the lives we lead in America. This is a message that resonates with many Americans, especially around April 15th. But the Libs have only subsisted at the ankles of the two major parties since 1971 and will continue to do so because they suffer from several serious illusions.

According to Libs and most good hedonists, the federal government unjustly leans on us with gun control laws, drug laws, and other statutes against victimless crimes such as prostitution, pornography, etc. Now I don't pretend to know a lot about politics, I get my news from E! and *Entertainment Tonight* for Christ's sake, but I know that the platform of guns, drugs, and whores is good for America. So, when I heard that their National Convention was coming to town, I rearranged my calendar.

The parties hold political conventions primarily to conduct business activities. First, they name some piñata to lead them. Second, they establish their grass roots propaganda campaign. For 2004, Democrats have established Bush = Dumb and Republicans have established Kerry = Weak. Finally, political conventions conspire to undermine and circumvent the zeitgeist by spearheading sinister alliances with

the UN, Catholic Church, the masons, Clear Channel, and Travelers Insurance Group.

While all parties participate in these activities, the two major parties have made them mostly ceremonial, mainly focusing on the third item. The Libertarian Party, on the other hand, actually elects their candidate. This is a very important mechanism for third parties because it indicates how badly they want to lose.

For 2004, the Libs spit out a gun-toting computer programmer as their candidate. Michael Badnarik beat out two worthy competitors with their own appeal. The first was Gary Nolan. He was a hardcore party member and borderline politician. He worked as a pundit, the host of two nationally syndicated radio shows. From 1997 to 1999, in addition to hosting his nightly radio show, Nolan served as President of Capitol Watch, a national watchdog group that seeks to feed taxes to dogs everywhere. Next there was the celebrity. Hollywood producer Aaron Russo would have been quite a spectacle. Not only was he loud and crass, he's led quite a life. At age 16 the New York Yankees invited him to tryout, but he declined. He introduced bikini cut lingerie into the US market. He brought Led Zeppelin to the US first. He also produced shows for The Who and Grateful Dead. He managed Bette Midler and Manhattan Transfer. He produced *Trading Places* and several other movies. He ran for governor of Nevada. He also beat bladder cancer.

They say Badnarik's performance at the debates won him the nomination. I did not attend the voting, but I attended the debates. Russo was rough; he frequently bellowed, "Shut it down!" which even spooked the party zealots. Nolan kept pace with Badnarik—when Badnarik said things like, "We need government, but it needs its place." Nolan dropped crowd pleasers like, "I want the Democrats out of my wallet and the Republicans out of my bedroom." But Badnarik had a lot more poise—he came across cool, genuine, and smart, while Nolan sounded slick and rehearsed. Steve Nowotny of the *Huntsville Times* reported that the vote involved a hectic flurry of bureaucratic surfing and political infighting that took nearly 5 hours. In the first round, Russo barely led Badnarik by 258 votes to 256, with Nolan at 246. Then delegates filed motions, followed with more motions that generated 6 more rounds of voting. Somewhere in the mix Howard Stern received a couple nominations. When Nolan came in third for a second time, he folded and came out backing Badnarik. Soon it became almost a shouting match to determine the victor. Finally, Badnarik won with 423 votes to Russo's 344.

The result was significant because it encapsulated the strategy of the party. The 2000 election showed some success with activist celebrities in the Nader campaign. Many Libs felt a nomination for Russo could garner a similar drive. With friends like Jack Nicholson, he would surely get more attention. But I asked a delegate why they wouldn't want someone who could get more heads turned, which the party sorely needed. "The party shouldn't care about celebrity," he said, "only choosing the best man for the job, since that will lead to long-term growth and solid party membership." I should fill in an important point here. One of the goals on the Libs' 5-year plan is debate access and more national media coverage. So, having a good face is important. Nolan wasn't

pure and Russo was too garish to provide this allure. But in 2004 this maneuver overestimates the motivations of the news outlets and the debate organizers.

Russo would have been a good choice and not just because he could turn heads, gave me free beer at his post-debate party, produced *Rude Awakening* or even because he brought Zeppelin to the US—he had craziness. In a small press conference he told us he used to smoke dope with cops. He also told us that a government bigwig (he specified, but I won't) offered him a black ops job and that the US would soon occupy Venezuela.

But Badnarik's alright. He tugged my willy me when he said, "If you expect the government to get better by itself, you are probably smoking something not currently legal." He's also a sky and scuba diver. And I found out from a campaign worker that he keeps a shed full of guns and machetes. He's also a constitutional scholar. He said he hopes to "give both Bush and Kerry a run for their money because I know the constitution better than they do." Without money, family connections, or media attention he will have a hard time bringing that knowledge around to The Ranch Hand/Dwight Eisenhower ticket or the Ketchup Kennedy/America's Most Respected Trial Lawyer. They follow the standard third party strategy. "We want to be able to control the swing votes so the Democrats and Republicans must pay attention to us," Badnarik said. This strategy saw success with Nader. But Nader has spent his life building name recognition; you can barely say Badnarik, much less recognize it on a ballot.

This strategy also raises concerns about the swing voters themselves. Libertarians imagine a country of Norman Rockwell faces in minor league towns across the country, where it's cool to talk about state sovereignty and not about sex, although they're not too serious to wink about it. This is the nation the Framers believed in. Here is also the nation the Libertarians believe in. To make the most headway, they must get a majority of this vanishing America—a place where furiously in love doesn't wink either.

Why then, do we continue to rally around the big parties if, as the Libs say, the major league parties' socialist ideals are getting us ready for a total anal fucking. Socialism has failed and we have no successful example to show. No matter; deeper they go into our children all over the world. So when America goes down, it won't be the first.

Because this country is a myth. "There's no underestimating the intelligence of the American public." H.L. Mencken said that a long time ago, but, sadly, we are still that same country. As long as we keep getting our cookie-dough Blizzards at a reasonable price, we will accept what the two major league parties offer. We are a nation of McNugget eaters. We are brand happy consumers that elected Bush based on his name and corporate party affiliation. Ditto heads deny it, but it's the only plausible explanation for making a man who has fucked-up his entire life the leader of the free world.

I am being colorfully alive here, but this bit about being a bunch of brain dead drones is not an editorial point. Unlike most of my "journalism" I found this truth out the hard way—I actually went into the field and gathered facts.

I looked at the Georgia Senate race because it provides a perfect control group for the Libertarian experiment. All the candidates have built solid, competitive resumes. The debates are fairly open, so Buckley has media access. Lastly, and perhaps most importantly, Georgia is home to Neal Boortz the most-famous Libertarian in the nation, who won't have a problem acting as the Lib's pundit. Despite a fairly level playing field, one candidate has a much stronger brand name and will literally waltz into the senate seat because of it.

The Libertarian Candidate is Allen Buckley. He is a tax attorney and CPA with an LLM, which means he understands the law and tax codes more than the legislators or even the lobbyists that wrote them. He's well published, well educated and well received in Atlanta's legal community.

His democratic opponent Denise Majette also has a strong legal background. After being one of the first African American women to attend Yale University and Duke University School of Law, she led a career spanning 20+ years in law, culminating in a 10 year position as a judge on the State Court of DeKalb County. From there she beat the legendary goofball Cynthia McKinney and was elected to US Congress.

Then there's Isakson. Johnny Isakson is not the incumbent, he's never been a senator, but he will walk away with the seat with little effort. Johnny decided at a fairly young age to become a Senator. He started the long road by first creating the image of a businessman by starting Northside Realty in 1967. With an image of a businessman in place, he won election to the state house of representative in 1976. He remained a state congressman until 1993 when he won a promotion to the state senate.

He really proved his metal in 1999, when he unseated Newt "The Republican Revolutionary" Gingrich and headed to the US House of Representatives. As a representative, he's positioned himself well for the senate. He's worked on the Transportation Committee in a post-9/11 environment. He's worked on education committee and helped author No Child Left Behind.

Now he's looking for his Buggin's Turn. First he had to club away two worthy opponents in the primaries. One was Herman Cain, a CEO of a pizza company. The other was Mac Collins, another career politician. Neither presented a terrible obstacle. So what made Isakson special? The first ingredient was the hurdles you must overcome with his opponents. Cain was a black republican in the South. Collins lacked the polish, looking and sounding like a bullfrog that recently climbed from a South Georgia swamp. Isakson is also a brand name in Georgia because of his long political career. So despite the fact that he looks like a corpse and his ideas are just as lifeless, if he kept his head down he could breeze through the primaries.

And he did. That's when I decided to wade into his cesspool, gauge just who's conspiring to send this career baby-kisser to Washington, and find out what in takes to hoodwink a bunch of rubes. I decided to go to his victory party stoned because I am a professional. Only those journalists with true grit

can stomach submerging themselves in a room full of Neo-Cons on illegal and immoral substances to get the raw, unclouded facts.

I knew I wouldn't mesh, but I had no idea how badly. These people wore suits on their days off. They drank ice water to get loose. Not only because it was the strongest thing their cult practices allowed, but I think it also helped with their cold-blooded endothermy. Their physical ideal was Andy Griffith—most had twisted themselves into Beaver Cleaver, Jane Wyatt masked drones aw-shucksin' their way from church group to bridge group in the victory hall. Even the Reagan Youth. There's nothing freakier than seeing a 22-year old posturing like a church going family man. Their people were so straight I felt uncomfortable sitting down.

The only one acting remotely human was Truett Cathy, the hyper-Christian founder of Chick-Fil-A. He wore a lime green suit, a red shirt and Uncle Sam hat. None of the tightasses gave him a hard time; clearly, this was the hardest he partied and besides he'd earned the right to raise hell.

Weirder still was the party establishment. They had the church picnic manner like everyone else, but you could see them goosing their flock and jibbing with their devotees like the voters were a commodity. The old ones were pros. They slapped you on the back and hugged your wife with dexterous sleight of hand. The young ones, tomorrow's candidates and fundraisers, didn't kiss the babies as smoothly and looked a little uncomfortable in their suits, tasseled loafers, and tortuously combed-over hair. Giving into cliché mannerisms is difficult for those who have barely lived.

These people spooked me so badly that I just kept moving through the crowd, trying to stay away from any single person too long. Then Johnny arrived. He entered like the Champ. He made his way through the crowd like Lennox Lewis approaching the ring. Despite his doopy appearance—like Porky the Pig mixed with Droopy the Dog—in his eyes you saw a prize fighter. He came through shaking hands. Then, a friend's family who'd been rehearsing and primping all day, stepped from the crowd. The young boy had been spit shined. His grinning mother didn't have a hair out of place. Johnny waited for the cameras to catch up. Then he knelt in front of the boy and said something. His people wouldn't let me close enough to hear it clearly, but I think he said something like, "Son, if you can learn to eat a human heart, you can be president someday."

From here, Johnny, a campaign staffer, and cameras crawled through the hall slowly in a giant spiral. He shook hands with all the people that had carried him through 30 years of politics, even people he didn't know. He really drummed up the crowd, creating the buzz that this was no regular man. He stroked and massaged them for the climax when he took the stage for his victory speech. It reeked of institutionalism. The ward heelers and other campaign urchins seemed like deeply forged caricatures in a demented play to sway a brainless populace. The scene almost made me sick, so I drank afterwards.

Going up against this kind of machinery is a formidable task. "So, why," I asked Buckley, "are you doing this?" "I recognize that I'm a long

shot, but I want to raise awareness. The government is growing out of control and it won't make it through the Baby Boom." I've heard this song before, it's entrancing but venomous. Some songs have moral and maybe practical, but not business ends. Their dreams go ignored by the ones who get results. They are victims of the gripping, young warrior's dream. It fills them with the duty to purge the heresy in our policies; to sack the major leagues in a bloody counter-reformation; and overthrow the state god, the magisterial pressures of its priesthood and the disastrous armada of their empty opinions. All the while they don't expect the potentates to match wits with the rising flood.

You want to know why these players go up against odds like that? You want to know why they don't pull a Ron Paul by closing shop and infiltrating the Republican Party? I'll tell you why. There's no better benediction than feeling like a martyr for freedom. And that's the worst illusion the Libertarians suffer.

Coveralls Are A Status Symbol

Jordan Jackson

This is my first submission to *HeartattaCk*, so I would like to preface it with a little explanation of how this column is to serve the hardcore readership.

I work as a maintenance man for a liberal arts college. I've played in "punk" bands for a while. From going to shows I have noticed that punk kids for the most part, like bad landlords, don't know how to fix shit. This is fine, most people don't, but I think maintenance or traditional DIY is something that has been overlooked in the more forward thinking hardcore circles. And being self-sufficient in these areas could help non-profit, volunteer organizations that are looking at substantial remodeling costs. I'm thinking specifically of your ABC No Rio article, and places in my area like 1919 Hemphill in Fort Worth, Texas.

I know I'm digging my own grave with a lot of those sweeping generalizations about the scene, but I'm speaking from my own experience. So, my intention is to give advice on how to make simple home, automotive, and music equipment repairs that I think everyone could benefit from. Eventually I would like to get feedback from people about questions they have in this arena, but for this first stab I'm considering a problem I helped a friend with. In the future you can write in your concerns to jordan@whipsandfurs.com.

My old roommate Drew had a penchant for taking out his aggressions on the walls of his apartment. He is definitely a diplomatic pacifist, but around 2:30 in the morning the place he called home was casualty to the daily grind. Though, this seems like victimless assault, I think reparations are deserved. I sat on Drew's porch the other night to talk about it with him.

Jordan: So, when you lived on Fry St. there were four holes punched in one of your walls from you going to the bar... something happening...?

Drew: Actually there was only one that got bigger

and bigger.

J: Yeah you were just chewing away at it, but the stories were always sketchy and pretty weird, because you would tell me when you were super drunk. What was the cause of one of those?

D: For the record, it's not that interesting. It's really all work related, all of them. Because, I was working at Wings.

[Wings was a sports bar that opened across the street from Drew. He applied for a kitchen position as they were remodeling, and the owner would tell him everyday that they were opening in two weeks. If you've seen *Money Pit* it was pretty much the same scenario. Luckily, he landed a job shooting a commercial for an adoption agency that was arguably pro-life while waiting unemployed for this Wings gig.]

D: The first time I punched a hole in the wall was when I had gone in there after working 14 days straight, I asked for two days off, and he agreed to it. I got home early because he actually gave me the night off and he left me a message saying, "Uh, by the way you totally fucked me on the books." And he was accusing me of all this stuff, cause he was drunk. I was drunk listening to the message, but it basically boiled down to that I had to come in on the day that I had asked off. I'd told him I needed it off, so I got real angry and punched the wall not knowing my own strength... Whisky makes you stronger. (Laughter) I put my fist right through it. It was awesome! (Laughter)

J: So, were all these work related because I seem to recall a couple of these being caused by girls. [Drew didn't really seem comfortable divulging information about unfulfilling relationships. I pushed him and made him tell me, but for his sake...]

D: They were all really work related cause Matt (the boss) was a jackass. When he got drunk his favorite game was *fire everybody*. That was fine if I was there at the time because I would know how drunk he was, and I'd know that he didn't really want to fire us.

J: So, that was the game... he'd just come in and fire everybody?

D: Well, like on Halloween, that was the most drunk I'd seen him. And we were dead, so me and the other girl I was working the bar with would take turns leaving to go to other bars. We had liquor at the time, but no one was hanging out in our bar and we were dressed up so we wanted to go out.

J: And you were dressed up as a...?

D: A gay biker.

[I know this seems like detrimental gay humor, but it was mostly for shock value seeing as how Wings was almost strictly a frat bar. It was really priceless to see Drew winking at some meathead as he served him Coors Light.]

J: And she was the cat prostitute right.

D: Yeah.

J: The sorority girl favorite.

D: Right. So we'd each take thirty minutes to go see what was going on around the other bars. We'd done that two or three times. And Matt was hammered, so he sat us down and said, "If you fucking do that again... Actually fuck it, you've already fucking done it. I know nobody's here and that's not my fucking problem, but you know what you're fucking fired both of you." But later he ended up throwing up in front of the bar.

J: He threw up in front of his own bar?

D: Yeah, and I ended up taking him to my house and letting him sleep on my sofa.

J: You let him sleep on your sofa!

D: Yeah he was thrashed, so I left and went over to someone's house to go drink more. When I came back at five in the morning he was gone. So technically I was fired that night, but it only really pissed me off when he did it over the phone.

J: Well, you were working everyday so he couldn't really fire you, because even on your days off you were just across the street.

D: Yeah. So, don't ever work across the street from where you live.

So, the end result... Drew was moving out of his place and had a bit of a sheetrock problem that wasn't going to jive with getting his deposit back. I don't know how typical Drew's situation is, but I have seen plenty of holes in walls around shit clubs and punk houses, so I thought others might enjoy the same information I gave Drew.

In this case the hole in the wall is about

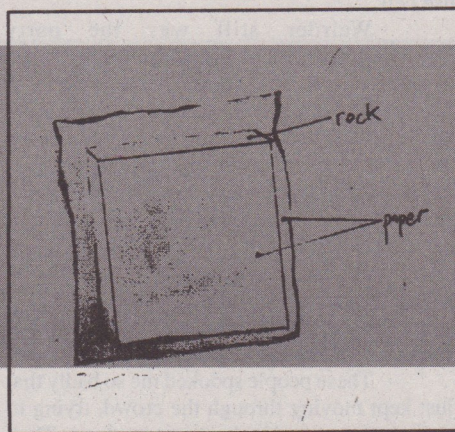


Fig.42 What your Dutch patch should look like

a fist size or a little larger due to breakout, so we can use what the industry calls a "Dutch patch." The materials and tools for this job are pretty minimal. No power tools will be required and hopefully you can "find" most of the materials at construction sites.

Items needed for "Dutch patch" repair:

- a tape measure
- an utility knife and/or wallboard saw
- a 4" joint compound knife
- some 100-grit sandpaper
- a piece of sheetrock at least two times larger than the hole. (Note: You will have to match the thickness. Most homes use 1/2 inch, but commercial buildings are usually 5/8 inch.)
- a small amount of sheetrock joint compound, affectionately referred to as "mud." (Another note: Get premixed mud. You will save a lot of time and it doesn't cost that much more. Don't but a large box either; they should have a quart-sized bucket.)

A repair of this size should be done with as little investment as possible. For example, do not buy a 4x8' sheet of sheetrock. You won't come close to using all of it. If you live near any kind of new building, especially suburban home development, you can probably find the scraps and mud you need. However, I would suggest investing in a utility knife, if you don't have one. They make all sorts of self-loading-ten-speed

bastards now, but the Stanley Classic 99 never fails.

Step 1: Cut The Patch

Take a squared off measurement of the hole in the wall. Now, add about a half-inch to the length and width of that measurement and that is the size you will make your patch.

Measure and draw that square on your scrap sheetrock. Now, use your utility knife to score the paper along those drawn lines. Continue the cuts to the edge of the scrap (this will make the sheetrock break easier). Now flip the sheetrock over, and put your knee at the center of one of the cuts. Pull the edges toward you to break the gypsum rock in the middle (like a variation on the back breaker). Repeat this on all of the cuts.

On the other side of the sheetrock cut the paper about 2.5 inches out from your first cuts. Then, peel the paper away from the rock, so you are left with paper flaps on every side (refer to Fig.42).

Step 2: Cut The Wall

Now, put your patch over the hole with the flap side facing you, and trace with a pencil. Use the wallboard saw to cut that square out.

Step 3: Insert And Mud The Patch

Plug the sheetrock patch into your hole. The flaps you made will act as tape to keep the patch from falling back into the wall.

Take your 4" knife and mud and cover the whole patch area with a liberal amount of mud. The mud will probably take four to six hours to dry depending on how thick you made it.

Step 4: Sand And Repeat As Needed

After the mud dries you will need to sand it with the 100-grit paper. Try to make a smooth transition from the wall to your new patch, so it's not so obvious (a sanding block will help). At work I would usually do three coats of mud, sanding in between each coat. But, this can take days, so I will leave the number of coats up to you. Just make it look good, or don't tell anyone I told you this.

After you have all of your materials together, this project should take about 45 minutes to 1 hour. Then, after the mud has dried sanding and recoating only takes about 5 minutes. Altogether, it's pretty minimal. And, it could save you a hundred dollars on the bill your landlord is going to slap on you when you move out. When I asked everyone in the kitchen (1) if I



should write a column for *HeartattaCk*, they resoundingly answered NO. Without hesitation, without missing a beat. As though I'd asked about joining the CIA, the Young Republicans, das Locust, or some meathead sXe band.

The response wasn't too surprising: We

were in Providence, Rhode Island, not a hotbed of orthodoxy "hardcore for the hardcore." Maybe such things were prominent in our past (I'm betting most people in the room had read HaC more religiously back in the proverbial day), but now it was more freeform. Like Anthony Braxton & Forcefield's noise-jams. Our houses now just as likely to have *The Nation*, *Harper's*, *Artforum*, *McSweeney's* and *Bicycling* magazines around the living room table as the short-lived 'zines or long-running music ones.

But, *so what?* It's not a question (for me, I'm not implicating others here) of writing off or moving on—we're expanding, not contracting. So much of my life is rejecting—meat & dairy, ridiculous drugs, typical relationships, assed-out jobs... the list, as the song goes, is thousands long. What, friends, are we saying *yes* to? Surely, a posi-review for your band, or steady writin' gig in HaC seems too tiny and insular a pinnacle. Especially in wartime. Especially in America. Where, as Yvette asked that same night, is the place for poetry if not in the everyday and familiar? And are we not duly responsible for making such things happen?

How often do you float cool and aloof above things? Criticism and lifestyle retreat are our defining characteristics. Just as most mediums have their glaring flaws. Who here will wade in the brackish water? Back home, I mentioned HaC again and a housemate (2) commented on its declining cultural relevancy. So do we let ships sink or start bailing water out, patching holes, and begin the awful rowing again?

"Keepin' it real" and "livin' the dream" are typically used as jokey rejoinders in my circle. With good reason, since like most slogans they've been appropriated into beer commercials, corporate pep-rallies, and cultural currency for the squares. But I still believe (cue *Lost Boys* soundtrack) that if you're *not* keeping it real, or attempting to live out your dreams, then something might need fixing. Kind of vague, but it's good to keep focus, however solvent in these obtuse times.

Let's back up and set the tone: I was visiting from my beloved hometown of Gainesville, Florida. Possibly with the intent to move up north and start a very different life. I'd been traveling for the past 6 months (3) and felt the time right to leave this small, Southern college town. Then came my mother's macular degeneration, the possibility of dignified, part-time employment back at the public library (4), and the next generation of Ark warehouse livin'.

Still, the providential dinner (5) before me beckoned otherwise: talk with respected friends, new contexts for old concerns, different basement music styles, whole other weather patterns and landscapes. There are very valid reasons for walking away from things whether it's suburban hahd-coaw or your respective fixed identity. If the music doesn't matter anymore, then by all means move on. Same with jobs, houses, and daily routines. (6) Absence can be a gift as well, creating spaces for others to contribute.

Remember, too, there are those who haven't yet heard the bulldozing accuracy of "Well Fed Fuck," the genderbending of the Slits' "Lola" cover, the earnest accent of early Billy Bragg, or the personal urgency of *Doris* 'zine. It matters.

These projects will outlive our tenuous flames, even as they pass like so many hearty dinner parties. Which is all the more reason to live right, love hard, and fill the days with meaningful work. While not forgetting the importance of keeping each other sane and laughing.

It's traditional to quote bands here, right? So here's some Embrace, bald and beautiful as ever: "Words are not enough. Words are never enough." (7) So much of writing lately seems either sublimation of things I can't have, or justification of the things I do. But, the importance of getting your hands dirty with life-affirming projects cannot be overstated. Do I oversimplify? (8) Sure, but it makes getting the conversation (9) started that much easier.

—Travis Magoo/PO Box 13077/Gainesville, FL 32604-1077; obscurist@hotmail.com

Footnotes:

1. Okay, it was Mike & Art. Real names: proof.
2. Again in the kitchen, site of many a hot dialogue. This time with RQ.
3. True North spring Euro-Tour & the Reactionary 3/Tree of Knowledge summer anti-depression tour amidst other less music-bound escapes.
4. You might confuse me with Travis Fristoe, the cranky librarian who writes some overblown "per-'zine" since we share a PO Box. No comment.
5. Polenta with kalmatta olives. Angel hair & Volk's sublime red sauce. Totally righteous. With or without the red wine. But I recommend indulging in such tangible acts of transmogrification.
6. My friend Jon Resh, the man most responsible for me every picking up a guitar or attempting a 'zine, just got married. The reception was a blowout of New Order, friends I hadn't seen in years, and crates of wine. Fuck the naysayers—let's take some chances here, people. I know Sting recommended setting someone "free" if you love them. Well, despite his stellar acting in *Dune*, that doesn't always work out. The question remains: Will we succeed where the hippies (and/or our parents) failed?
7. Ian Lynam passed away this summer, another instance of the absurd brutality of this world. Ian was amazing on so many levels—his knowing humor, his ability to set up generator shows all over Tampa, his unceasing enthusiasm for music. He will be greatly missed. Again, we continue despite the setbacks.
8. Other titles suggested for this column were: Tokin' Entry, Old Nerd & Grumpiest Old Man. Thanks, MT, M-Rozz, and Kennedy, respectively. Anybody else care to chime in?
9. I still write letters. If you're at a loss for topics, tell me what you think about fixed gears, the Decemberists, the domestic version of *Hero*, the Pupils, radical sci-fi and whether or not it's okay to laugh at *Schizo* comics & Todd Solondz films. Or if you think footnotes and big-words are pretentious. And whether or not these type of columns are self-serving soapboxes for the handful of characters, or a relevant chance to speak the fuck up about what's going on. My apologies to Lisa and all the readers of this



'zine (especially the six of you who read *HeartattaCk* and *Avow*), because this is part of *Avow* #18, the newest issue. I know, it's totally lame, and I'll definitely be working it better next time, but I'm pretty immersed in a project right now that's taking a lot of my time.

Okay? Are we cool now?

A Stone Thrown In The Water

I was twenty years old, living in this insanely small, insanely expensive apartment on 21st and Irving, up in Northwest. First time living on my own, no roommates or anything. The place had a pullout bed, two windows that got sunlight from about 3 to 4 PM and dark, dark green walls. I once spilled a box of laundry detergent on my floor and had no vacuum cleaner; it laid there for weeks. I avoided it like it was a landmine and eventually borrowed the landlord's vacuum, but regardless of how many cigarettes I smoked, that place always smelled like a laundry room. Shit, my food tasted like detergent.

Like I said, I was twenty, and playing that bad, dumb game, even then, known as the "Unintentionally Starving Artist." Which meant, in theory, that I was supposed to be slowly chipping away at those costly things like rent, bills, cigarettes, food, and blow-up love dolls via "freelance artwork." Ideally, I would do things like design tattoos for people, sell drawings, write stories for independent-but-reputable literary magazines that would pay me a paltry sum, but it would all add up and I would somehow make it through, money-wise. What I really did consisted mostly of:

- 1) Writing hot checks for cigarettes, coffee, potatos, and rancid pot-pies.
- 2) Listening to the Swingin' Utters' *A Juvenile Product Of The Working Class* CD fucking over and over again.
- 3) Writing astonishingly bad poetry and sending them out to equally-bad-and-not-reputable-at-all literary 'zines, who didn't pay shit and actually rejected me more times than not.
- 4) Drawing insanely detailed renderings of naked women, though certainly not in the "life drawing" capacity if you know what I mean, and smoking incessantly.
- 5) Hand-writing and decorating (via collage, ink, and colored pencil) 5 to 6 page missives to other degenerates and 'zine nerds about the abysmal state of poetry, literature, and 'zinedom.

I was, essentially, living life like I was toying around with speed, except that my speed constituted nothing more than a constant intake of 34.5 oz. tins of Safeway Special Roast. I'd pretty much pull two days up then one day down. This was before I'd gotten back into those particular magics known as laying a paintbrush down against canvas, or the bandage that writing a good story could provide to a life that seems like a badly-healing wound, like a car crash that's slowly unfolding in front of your eyes like one of those origami birds that are impossible to put back

together once you've taken them apart.

In short, I was losing it. Okay, maybe not losing it, but I was coming a bit unraveled at the seams, you know?

The one thing I can say for sure is that I had ambition. Hope ran hot then. The fact is that if I have to consider myself an "artist" or "writer" today, it's with more than a bit of self-consciousness; I think I pretty much have the scope, in both fields, of a guy looking down the end of a straw. But the point is, I have improved. In idea and execution. But only marginally.

It's just that, at twenty, I really wasn't that good.

But the ambition was there. The fearlessness was there. Somewhere along the line, that fearlessness has been whittled out of me, replaced with that self-consciousness, that uncertainty. But at twenty, I'd xerox twenty or thirty drawings, take a bunch of photos of some pretty bad paintings (with the camera's flash reflecting off half of the canvas, washing it out, and pretty much turning it into a vaguely-colored rectangle), and fired off various packages of this stuff to record labels, skate companies, and magazines that I thought might pay for freelance illustration work. Complete with another barely-legible, coffee-stained letter saying, essentially, "I want to draw your shit for you." In short, I was hustling my ass off; any extra money went towards stamps and typewriter ribbon. I have no idea who originally said it, but whoever came up with the line "I found that my ambition far exceeded my talent" is a fucking genius. That was my story, that was my experience at twenty years old. Absolutely burning with hope, with that persistent belief that tomorrow, tomorrow would be the day I'd get that letter from someone reading: "I think we can fit you in here. Give us a ring, we're working on a project and can use you."

And it didn't end there. I'd pull out my portfolio, this huge leather case that measured about four by four feet, cracked at the edges, with a zipper that never quite worked the way it was supposed to, load it up with charcoal sketches and more xeroxes, some paintings done on canvasboard, and I'd hoof it around town. I'd walk around my neighborhood, go into the boutiques and floral shops and record stores and furniture stores, all over the place. I'd roll in and try to sell myself. And time after time, the proprietors of whatever establishment would wait patiently as I tried to pull that zipper down, would smile politely as I lay a stack of ripped, charcoal-smudged drawings on their counters, they'd cringe a little as they leafed through my stuff and politely shoot me down. They'd say something like, "Well, I don't think we're looking for any sort of, uh, logo designs or artwork or anything right now, but thanks for coming in. We'll get in touch if we need anything."

So let me amend that earlier statement: It was apparent, to pretty much everyone but me, that my fearlessness obviously outweighed my talent.

And the funny thing, the ironic thing, is how time works. Because it's almost a decade later and I'm finding myself in the same boat. A college dropout, yet again, toying with the idea of trying to make it through the day by laying down bad words and bad drawings as my ticket

out of the foxhole. That fearlessness is gone, for the most part, but, like many of us who've stuck with punk and it's evolution over the past ten years or so, I'm a fuck of a lot smarter when it comes to marketing. I mean, there's a hell of a lot of trepidation involved, but that hope is down there in the guts, glimmering, that hope that says, "Shit, man, you might be able to pull it off this time."

But, yeah, the worry is there. I remember this one time, lugging that big cracked leather portfolio along after another fruitless hustle at peddling my shit. Walking home, up there in Northwest somewhere, and I passed this woman. An older woman, nicely dressed, walking slowly down the sidewalk, even the hum of traffic was somehow trendy and offhandedly hip in that part of town. She had a nice, muted green dress on, I remember this, a large dark purse, her walking slowly down the sidewalk, like there simply wasn't anywhere to go. Taking her time. Not lost, but resigned. I start to pass her, smiling.

Her eyes brighten for a moment. Smiles back. Sees my portfolio, that big old hulk of a thing.

"Oh, are you an artist?"

I nod, twenty years old, even then a small snake of thought in my head worming its way along: Hmmm, a rich donor, perhaps? Should I bust this thing open and show her my stuff? Maybe she'll buy something. Hungry and broke and hopeful.

"My son was an artist," she says, and there's a burr in her throat, her words crack a bit when she says that.

Me, oblivious. "Oh, yeah?" I say, still smiling.

She nods, and says, "He killed himself."

And all I do is say, "Oh." And this is how our passion blinds us: I see now that her dress is wrinkled, there are dark hollows under her eyes. She is not taking her time walking down the street, she is dazed. And I don't know what to say to her. I have no idea what to do here.

And she is openly crying now, this little husk of a woman standing there next to me while traffic mumbles next to us, this small woman who blinks back tears as she says, "He was a painter."

All I manage is a muted, "How old was he?"

"Thirty. He was thirty. He killed himself last month."

And I have no idea what to do, but I remember that I had some money, I had a little money. I say, "Would you like to go have some coffee?" I had enough to afford it. I have no idea what to do, standing there next to this woman, shell-shocked and placing a handkerchief against her nose as she sniffles. She lets out a little laugh and pats me on the arm. "No, thank you, honey. I'm just going to walk, I think."

"Okay," I say as she begins walking. And it's two blocks later before I realize that I never even managed a "Sorry," some sort of an acknowledgement of her grief, you know?

And now here we are, nearly a decade later, that woman could be in the ground now, or she could have grown with her scars and gone a fair way towards healing, though I'd be hard-pressed to see how. I don't know if we were meant to outlive our children, especially with the weight of guilt that a child's suicide must lay on someone, on a parent.

But it's nearly a decade later and I'm considering trying the hustle again and thinking about hope a lot. Thinking about passion, hope, persistence. Thinking about that thirty year-old man every great once in a while, maybe a bit more so lately. And thinking of the weight of failure and the high cost, literally, of living sometimes. Thinking of the price that death exacts, not only on us, but those around us, the tides of our lives rippling outward, a stone thrown in the water.

Avow #18 is \$2 ppd. from Keith Rosson/1631 NW Everett #401/Portland, OR 97209; keithrosson@email.com. Mix tapes? Flyer art? Aw, you're a sweetheart. Again, a round of apologies; I'll be more put together next time around. Hang in.

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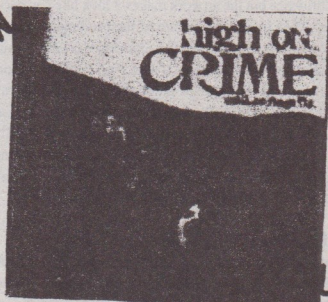
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12 SUMMERS OLD • When The Romance Ends CD

Yup, over produced, pompous-assed garbage is what the CD is all about. Everything we as so called "punks" should detest about music. Fuck their bio, fuck their crappy careers. NW (Anomer Records; anomerrecords.com)

A LIGHT IN THE ATTIC • When They Sleep LP

Raw aggressive hardcore, combined with pissed off vocals which despite the harshness still manage to sound snotty. Actually I have to say, that even though this is pretty modern sounding, I'm reminded of old bands like Crucifix, Demise, and (Austin is going to kill me for this, or maybe not) early Integrity. There are less frantic parts every now and then which give this record a great epic feel and the sound is ugly, down tuned and meaner than my grandma (and she was really pretty mean). I'm really into this! Featuring members of Suicide Nation and Yaphet Kotto and released by Felix Wild-Zero, one of the most stand up guys in hardcore, ever. Go buy. MH (Wild-Zero; wild-zero.de)

A TRILLION BARNACLE LAPSE • A Cruise In... CD

Ten synth pop/rock songs from this Rhode Island quartet. The music is a mixture of rock, synth pop, and a touch of shoegazer (the break in "Masking Tape"). The songs incorporate drum machine and a steady flow of synths in addition to the drum, bass, and guitar rock standard. There are a couple of instrumental tracks on here, as well as a few instrumental breaks, which expose the music as competently played but boring. The music should have more dynamics and even though "Down Low Brothers" tries hard, I'd rather listen to Ova Loooven or Soviet, which are better contemporary examples of this style. What kills this CD for me are the annoyingly affected male vocals. It's like the vocalist can't stop looking at himself in the mirror while he sings away in his over the top "I want to be Robert Smith from The Cure" style. Put down the fucking mirror, stop playing with yourself, and just sing. It's obvious you have a voice. Ditto with the lyrics. These songs would work much better if: a) you sang less and b) you sang about something that didn't have an arty concealed metaphor

ATIVIN • Night Mute LP

Quiet and haunting, with the occasional outbursts, this band reminds me of stuff like Shellac, June of 44 and Slint. (And speaking of Slint, how come in "Gilmore Girls" Jess walks around an entire episode wearing a Punk Planet T-shirt but still has no clue who Slint is?) But you get the drift. This takes multiple listens before one actually starts to understand. I think if any of the aforementioned bands interest you, and you're willing to invest that time, you might feel quite satisfied by this album. I have to admit that in many ways this is a little too quiet and intellectual for me. I would have preferred it if they didn't hold back so much. Nevertheless this album will find its audience, I'm sure. MH (Trece Grabaciones/PO Box 2313/03080 Alicante/Spain)

Review items with UPC Bar Codes printed on the covers go in the trash. Special "promo only" pressings go in the trash. Items missing their full packaging or terribly defaced go in the trash. Everything else we review. We do not send out promo copies of HaC to people that send in promos for review.

THE ADVERSARY WORKERS • The Inner... CD

This sort of verges on the awful, or at least that's what I first thought. What a weird CD. The music is snotty, high energy punk with a decided new wave influence but the artwork makes it look like a watery corporate emo release. Then there's the picture of the band members who all look like they're at least 5 years too old to be making this kind of music (unless this is some kind of "art statement"). And even there is no woman in this band, Kent, Lisa, and I could all hear her sing on this CD. Lyrically this is rather intelligent and politically outspoken, but the fact that I can't slap an easy label on it confuses and upsets me. All I know is that if I saw this band play live I would probably go outside after a couple of songs because it's just too aggravating and the vocals are too high and I'm not an art student. MH (Collective Records; collectiverecords.com)

AKASHA • Closer CD

Post punk that harkens back to the early nineties when Dischord still had a huge influence on music at the time. Akasha sound somewhat in the middle of Fugazi, Jawbox, and Holy Rollers. Driving and forceful steeped in emotion, and the songs are wired tight. There's a sense of darkness and brooding without having to resort to downtuned guitars or heavy metal music. Definitely some of the best lyrics I've come across in a long while. They do well capturing the human condition, showing their own uncertainty in these times, despite remaining hopeful. Pretty good stuff. Members of this band are also in Pezz and Bury The Living. MA (Revolutions/1000 S Cooper/Memphis, TN 38104; akasha.freehosting.net)

ASS-END OFFEND • Character Assassins CD

I saw these Montana punks a couple of years ago and was really impressed. On this CD Ass-End Offend continue their brand of doom and gloom hardcore. Slow, ominous sounding parts burst into fast hardcore with screamy vocals. There is a definite similarity to Bay Area hardcore bands both past and present. The lyrics are filled with a sense of frustration and despair. A perfect soundtrack for what I can only imagine living in Montana must be like. JB (Wantage USA/PO Box 8681/Missoula, MT 59907)

Record Reviews

that only you know about. I want lyrics I can interpret and relate to, not the nonsensical mess presented here. PK (The Electric Human Project/500 S Union St./Wilmington, DE 19805; electrichumanproject.com)

ABDUCTEE S.D. • Won't Stand Down CD

Musically speaking, Sweden usually gets things right, attributes no doubt of superior genes and savage Viking ancestry. Transgress that into a depressed and bored youth culture that lives all year in snow and darkness and you get a huge cross section of high-cheek boned people with nothing better to do than be punk. Nowadays this once proud Nordic race has sadly dwindled into a rag tag assembly of bands such as this streamlined all-girl quartet. Coming across in a sordid Naked Aggression vein, sans the embarrassing lyrics, we get a lot of female-targeted self-help mantra that reads like a letters column from *Cosmo* magazine. Simply put, the anger isn't convincing. Not only does the singer appear to be smiling on the back cover as she sings but, after listening to this CD, seems to have cheerfully had her voice lifted from off the Alvin and The Chipmunks *Chipmunk Punk* record. MM (Communichaos Media/Box 825/10136 Stockholm/Sweden; communichaos.com)

ABNORMI • Avunhuuto - 7"

Eight tracks of Finnish (?) putrescence in a Cleanse The Bacteria mindset. What I really enjoy about bands that go for an '80s sound is when they actually pull it off without a forced sense of ritualized self-awareness. On this you will find no asshole jocks posing in sweaty pit sing-alongs, no skateboarding skeletons, no token anti-war sloganeering to appease your local Tragedy suck up. Instead their "coolness" level is strictly absent, leaving only a surprisingly welcome face bashing in the music. Nothing better than when the small time nobodies show up and blow the jerkoff headlines off the stage. Abnormi may look like geeks, but they are playing from their guts, making a pulsating, abrasive, and vicious self-disembowelment. MM (If Society; ifsociety.com)

ACTION • CD

Spiky hair farmer nineteen year-olds from Long Island dress up like buffoons and hate America together. These guys really have their look down to a science, which, intensely stale genericness aside, makes this SL Mark's Street fashion flop another tedious barrage of comedic shouted choruses and anthem riffs for pink haired runaways. Certainly, the result of what good studio bamboozling can have on the mundane is truly astounding. MM (Punk Core; punkcore.com)

ASHTRAY • 7"

For some reason, Ashtray thought that Filth needed their songs to be ripped off, watered down, and have horrible vocals added to them. I don't know why, and I doubt they do either. If you want a copy of this record, but don't have any cash, try to make it to my house before trash pickup on Wednesday. MAH (PO Box 4216/Santa Rosa, CA 95402)

MH=Marianne Hofstetter,
AH=Aaron Hall, CD=Chris
Duprey, FIL=Fil Baird,
CB=Candler Briggs,
MO=Mikey Ott, DJ=Dave
Johnson, NW=Nate Wilson,
CF=Chuck Franco,
MM=Mark McCoy,
TH=Tyler Humer, JS=Jonas
Sulzberger, MV=Mike Vos,
KM=Kent McClard,
MA=Matt Average,
PK=Paul Kane, DO=Dylan
Ostendorf, JB=Jeb Blain,
MAH=Mike Haley,
BH=Brett Hall & LO=Lisa
Oglesby

ANGRY FOR LIFE • Sharks And Roaches CD

Angry For Life features members from Krupted Peasant Farmers and Red #9. Not too familiar with either of those bands, so I have no idea how it relates to this band. These guys play tuneful and melodic punk that's a mix of Social Distortion and Subhumans (Canada). The political messages are presented in a story telling manner as well as questioning without being sloganeering. MA (Vinehell Productions/PO Box 36131/San Jose, CA 95158; vinehell.com)

ALTERCADO • Fragmentos CD

Another ass-kicking full length from Chilean champions Altercado. More passionate hardcore punk, this time, with lyrics and explanations in Spanish and English. Songs about a massacre that took place in 1973 in Chile, gender equality, government corruption, living your own life, and communication. Awesome for sure. CD (Reaccion Discos/Pje. 11 #415/Capricornio, Graneros/Chile)

THE AVOIDED • Taboo CD

Eight songs of Japanese mod rock? The male vocals are sung in English and sound like a karaoke style interpretation of Roland Gift (The Fine Young Cannibals) injected with an androgynous quality similar to Alison Moyet. He is definitely trying to pull off a British accent and it is extremely bizarre sounding. The lyrics seem to be almost tongue in cheek as they tackle religion, war, and other political topics. Japanese translations included. PK (H:G Fact/105 Nakano Sinbashi M/2-7-15 Yayoi-Cho/Nakano/Tokyo 161-0013/Japan)

AWOKEN • Take Aim CD

The incorporation of tattoo art in metal-core record layouts perfectly exemplifies how the fusion of two turds can only render an even smellier result. Naturally this crap writes itself with your average predictable college-boy hoopla spluttering off about bitter resentment and general reactionary grandstanding. Five dreary mid-paced and overproduced clunkers paint you a real vibrant picture of what Dullsville, Germany must be like. MM (Let It Burn Records/Erziebeistr. 51/80335 München/Germany; letitburnrecords.com)

ALL FOR NOTHING • Start At Zero CD

I'm betting these Dutch guys love newer Social Distortion, but grew up on Mainstrike. Nothing new or dangerous here. Is it safe? I said is it safe? Yes, its fucking safe. Five years ago this is all Marcel from The Oath would prolly listen to on his headphones while on tour and trying to rekindle thoughts of his homeland. NW (AFN Records Europe/Zuidplein 277/3083 CS Rotterdam/The Netherlands)

ALTERCADO • El Ruido Y La Rabia CD

Altercado es un banda de Chile, de la musica punk y hardcore muy rapido y ruido. Todos los canciones son buenos. This band is fucking awesome. Raw and fast hardcore protest punk, with solid songwriting and cool soft parts with clean guitar strumming that sounds like some traditional Latin American music sped up, then build in intensity to the raw punk styles. Lyrics addressing colonialism, genocide, starvation, neo-liberalism and others translated into French. This is definitely some rad music, and fans of Latin hardcore can attest to its passion. CD (Fight For Your Mind/47, Avenue Gilbert Roux/03300 Cusset/France)

xANXIETY ATTACKx • Anarcho-Syndicalist Article 1 CD

Mix one person, a drum machine, some instruments, and anarchist politics together and this is what you get out. Eleven songs of techno-thrash with lyrics covering a variety of topics ranging from straight edge and vegetarianism to more overtly political rants. You also get a quick primer on anarcho thought should you choose to acquire this. Music-wise its not too bad, at times the drum machine gets bit awkward feeling but overall things work pretty well. BH (Poisoned Candy Records/PO Box 9263/Missoula, MT 69807; poisonedcandy.com)

AMANDA WOODWARD • *L'Assault* CD

This has a heavy feel to it, but not in a metal kind of way. There's an underlying melodic current that reminds me a lot of Yaphet Kotto. The tortured screams that provide the vocals also bring up that comparison. But I wouldn't go so far as to call them a clone; they definitely have their own thing going on. At times the jangly guitar parts come perilously close to becoming monotonous, but things get rescued by some well-timed tempo changes. Definitely worth checking out. BH (Golden Brown Records/PO Box 8402/Philadelphia, PA 19104; goldenbrownrecordings.com)

ANGORA STATIC • 7"

This Norwegian band plays modern, screamy hardcore with an usually hard and noisy edge (considering the genre). I think this rocks in a lot of different ways. It's harsh and yet quite emotional. It's downright ugly with many interesting harmonies underneath. The guitars remind me of La Quiete every now and then, but this is just so much dirtier sounding. An extremely interesting release! I'm really, really looking forward to seeing this band play live as I think they might blow everyone away. MH (Anomalie Records/Sogstikollen 15/1440 Drobak/Norway)

ANIMAL COMMANDOS • *Shock Princess* CD

Oh thank heaven the animals are safe at last; they've been waiting for this CD-R to finally wake the planet up. Or rather, that's what these idiots want you to pay \$5 to think. I smell a foul Contortions funk residue contaminating this cadaver beneath a series of talentless whiney cracker nursery school rhythms setting new standards in whiteness. What's more, their politics seem so unbelievable that they could only have been conceived by none other than a pigeon sized brain. Everyone's seen the Drop Deda shirts with the monkey in the cage, so this is nothing new. I mean, HELLO, this is hardcore. We already know everything. MM (Mediaattack; peacework.com)

ASUNDER • *A Clarion Call* CD

This is the first full length Asunder has released in 45 years, and in my opinion their best. The CD is four tracks and clocks in at 45 minutes. The music is slow, heavy as fuck, and laced with doom core riffs and epic melodies. Often dark, sometimes melancholy, and full of reverberated screams and vocals, this album is almost druidic in sound at times and the cellos in certain parts add a lot overall. The drumming is excellent, as is the guitar and bass playing, and this album is awesome. Put it on and feel the doom!! DJ (Life Is Abuse/PO Box 20524/Oakland, CA 94620; lifeisabuse.com)

BACTERIA • *Scum* CD

What we have here is some very bass heavy Japanese noise rock. Mix up some Zena Gava with some MITB, then throw in some old Unsane and you might find something like this—though this stuff has more of a groove to it. I love the inks they used on the cover art. Sixteen killer tracks. NW (bacteria00.com)

BAD REACTION • CD

Youthcore influenced mid tempo punk. The lyrics are interesting with tales of vice, police harassment, punk rock, and the like. Although, the lyrics to "Hatefuck" are questionable. MA (Kash Flagg/1317 Waterloo St. #4/Los Angeles, CA 90026; badreaction.com)

BARONESS • *First LP*

METAL!!! This is something I would classify as "not normally what I would listen to but this rules!" Great layout, beautiful cloudy gray colored vinyl. Three fairly long songs of southern metal influenced hardcore, not unlike Kylesa and Tragedy. Catchy riffs, wailing guitars, deep growly vocals played by some dirty punk rockers. I quote my friend Daniel: "Baroness is by far the best live band I've ever seen." Unfortunately, I didn't have the chance to see them on their recent US tour. Anyway, I recommend this LP to anyone who likes hardcore and has an open mind. No fluff, just metal, done right. CB (Hyperrealist/PO Box 9313/Savannah, GA 31412; hyperrealist.com)

BASED ON A LIE • *My Daily Dose Of Hope...* CD

Okay. A caveat to begin this review: I should probably not be the one doing this review. Considering the fact that Grade and Merel are about the only "hardcore"-ish bands that I still listen to, you might as well have Elmo do the review. Now that I've finished throwing all credibility out the window, this CD is pretty damn cool. Sung in Spanish, but with full lyrical translation into English and full color, slick-ass packaging. Based On A Lie seems to do it right. Though screamed vocals of this vein tend to get a little old after awhile, they're fairly well done. This is some full-tilt rocking shit (not unlike older Grade recordings, actually) with tight drumming, galloping guitars and even some nice changeups in timing. Hardcore often dwells on negativity and machismo, but this band goes the opposite route—positivity, optimism and love. Poetic, personal and well crafted. 9 songs, 30 minutes. DO (A Date With Elvis/PO Box 2313/03080 Alicante/Spain)

BEEP BEEP • *Business Casual* CD

Ten indie rock songs from this quartet. The sassy male vocals will appeal to the common denominator listener, but this is gimmicky watered-down art rock. The lyrics revolve around sex, sex, and oh yeah, there's a song about the destruction of our planet. Earth shattering... PK (Saddle Creek/PO Box 8554/Omaha, NE 68108; saddlecreek.com)

BATS & MICE • *A Person Carrying A Handmade Paper...* 7"

Two songs. I do enjoy Bats & Mice and I liked it when they played here. But it takes some time to get into their songs. Like with Hoover, who I couldn't stand at first and are now one of my all time favorite bands, you might need to invest some time. These songs creep up on you. And after a while you'll no longer want to be without them. Hoover isn't such a bad comparison as this has the quintessential DC sound and it's quite beautiful in a disarmingly quiet way. MH (Narshardaa Records c/o Springer/Wollbergsredder 9/24113 Molfsee/Germany)

BOMBENALARM • 7"

The Bombenalarm demo was pretty good, so I was stoked to see an EP from this band. Bombenalarm plays heavy crust with an intense blend of melody and dark energy. The guitars sound awesome and these songs shred. This recording reminds me of the first Tragedy LP, how it blew you away with power and weight that came from great songwriting. Time will tell of Tragedy will pull out a third LP as good as the first, but in the meantime bands like Bombenalarm fill the void and then some with releases like this. Desolate lyrics in German (and translated into English) set the mood of questioning the darkness, which fits the sound well. Stellar. LO (Unsociable Records/PO Box 105824/28058 Bremen/Germany)

THE BEN QUICK • *Russian Real Estate* CD

Thirteen upbeat songs about nothing (I assume). This is quite nice in a way. It has you tapping your toes, not thinking any ugly thoughts. If you like to listen to some Jam, X, or Clash this might be just the right kind of driving music for you. I usually like my music played with a little more urgency, but this is fine for what it is. My copy came with a nice letter from the guy who released this. (Yes, you're right, this CD is a nice break from listening to the umpteenth Tear It Up rip-off band.) MH (\$8 to Dave Carey c/o The Pipe Dream Record Company/2408 Jabe St./Pittsburgh, PA 15203; pipedreammedia.com)

BIG BUSINESS • *Tour* CD

Well, the CD certainly looks nice, but there is no insert and the music on it is pretty horrible (somebody please turn down the drunken trout style bass). I can't believe this band features Karp, Murder City Devils, and Tight Bros members. No, that's not true—I can believe the Tight Bros thing as Big Business has a similar glam metal feel. It really sounds like a very obscure, very bad Judas Priest demo. Thanks, but no thanks. MH (Wantage USA/PO Box 8681/Missoula, MT 59807; wantageusa.com)

BRIDGE TO SOLACE • *Of Bitterness And Hope* CD

Eight songs of slick metallic political hardcore from this Hungarian five piece, plus a ninth "hidden" song that is probably a cover of some obscure grindcore/hardcore hybrid. The cut up, pseudo-glitch on "How Long Do We Have To Bear Our Fucking Crosses?" is cool (although too short), but the spoken word interludes, by Greg Bennick (Trial), are better. It's a nice way to bridge the songs together and re-emphasize some of the meanings and indirectly add another dynamic to the monotonously crushing weight of the metal. PK (Let It Burn Records/ErzgieBeirestr. 51/80335 München/Germany)

BRUCE BANNER • *I've Had It With Humanity* LP/CD

Bruce Banner play thrash with a nice mix of slower, more traditional hardcore parts. Dual vocalists, one singing/shouting and the other screaming from what sounds like the psychiatric ward. Reminds me of DS-13 during the faster parts. The lyrics cover a range of topics and basically explain why they have had it with humanity. Contains covers by Joy Division and Missbrukarna. Good stuff all around. JB (LP on 625 Thrashcore; www.625thrash.com CD on Busted Heads www.bustedheads.com)

BILGE PUMP • *Let Me Breathe* CD

This is kind of strange. I'm always skeptical of promo sheets, especially ones with selling points that tell me this is really good. I could get into the spastic avant-jazz parts, and some songs are like funk-jazz played by hardcore kids who like noise. Yeah I guess some of this is okay, but there's no lyrics and the promo sheet makes it sound awesome. But some of the funkier bass lines got stuck in my head for a bit. CD (Gringo Records/PO Box 7546/Nottingham/NG2 4WT/UK)

BLAME GAME • CD

I think this CD is either a discography or a partial discography. This is the first release of theirs that I have been able to hear. There are nearly 30 songs on this CD and they all have that jazzy hardcore fusion that Off Minor does. I lost interest after the 15th song. I know that someone out there will love this band, but it's really not for me. TH (Stickfigure Records/PO Box 55462/Atlanta, GA 30308)

BRENDAN L. BUTLER • *Killer On The Road* CD

Ten singer/songwriter compositions from the former lead singer of Boy's Life and The Farewell Bend. The songs are more or less what you would come to expect from Mr. Butler, if you've been paying attention to his efforts over the past 10 years. Most are stripped down acoustic or electric songs with intensely personal lyrics. Amy Domingues adds some vocals and cello on a few tracks, and Brendan Canty lays down some drums and piano on a couple of others. Brandon's voice and songwriting definitely have a southern flavor to them. At times a bit hard to swallow, but it shouldn't be much of a stretch for diehard fans. PK (Gem Blandsten/PO Box 356/River Edge, NJ 07661; gemblandsten.com)

BLOWBACKS • *Lies* CD

These guys put a promo letter in their CD basically advertising themselves as a protest band, meaning they play lots of political demonstrations, and joined some green anarchy tour. I for one could give two fucks, as it doesn't make their music any easier on my ears. The guitar tone, though clean, really hurts my ears; it's annoying as hell. The second song the vocalist tries to sound like Jello. NW (2310 20th St. NW/Washington, DC 20009; blowback.org)

BOMB SQUADRON • *Another Generation Found* CD

This is a discography, I guess. You know these guys, everyone does. We all have a band like Bomb Squadron in our town, they want to be English and play shows with The Casualties, The Unseen, Anti-Nowhere League, and the Blank 77s. You know, punk rock man... broken bottles and mohawks. NW (Doppelganger Records/803 St. John St./Allentown, PA 18103; doppelgangerrecords.com)

BOXED IN • LP

Best record of the issue. Brutal English hardcore played by some ex-members of quite a few UK hardcore bands. An actual band comparison is tough, just rest assured that fans of Heresy, Ripcord, and some of the more straightforward Flat Earth bands will be stoked. I think the us pressing will be on Lengua Armada. AH (Crime Scene/Box 13/82 Colston St./Bristol/BS1 5BB/UK)

THE CATALYST • *A Hospital Visit* CD

The thrashy, hardcore intensity of "Just Like The Last Scene In The Karate Kid" downshifts into a sneering, Rye Coalition-esque swing of "The Broken English Breakdown Shakedown." "The Parties At Your House" is a forced, sing-songy, guitar-wanking mess. I never thought I'd say it, but stick with the thrash, fellows. Oh boy... it's getting worse. "Chronic The Hedgehog" sounds like Mötley Crüe's first demo tape must have sounded... where are you guys going with this?! I was going to start out this review like this: "This band must tear the shit up live. For a casual listener, such as myself, there's no way this CD could do justice to The Catalyst's thrash style of hardcore." Now, I can't possibly imagine what happened between track #2 and track #5. Someone secretly performed a lobotomy on these guys midway through the second song and left us scratching our heads... Wait... now the thrash is back on "The Black Market Is Twenty Four Hours!" The last track, "Going To Jail" is a pretty good mix of the thrash and the singing, restoring a small bit of faith (or at least hope) for the future of The Catalyst. What will happen next? Will they stick to their hardcore roots or dive headlong into the empty pool of crap rock that they played for the middle half of their CD? Only time will tell. 7 songs, 26 minutes. DO (McCarthyism; mccarthyism.org)

CARRIER • *Hearts & Arms* CD/LP

Six songs of jangly melodic pop infused rock from this California three piece. This CD features Hrishikesh Hirway from The One Am Radio on drums, which may be of interest to the legions of fans who have embraced Hrishikesh's brilliant singer/songwriter fusion of electronics and organic instrumentation over the last few years. Sadly, Hrishikesh sticks to the drums in Carrier with only a flash of drum programming cropping up in one song. These songs have a definite style and flair to them which most notably reminds me of The Smiths or some lesser known British post punk band from the late '80s, like James, etc. The vocalist sounds more like Ian McCulloch from Echo And The Bunnymen, than Morrissey and, although his voice and vocal delivery are fine, he sings way too much for my tastes. For this kind of music, I want catchy choruses and less mouthfilled ramblings. It's obvious the lyrics are well thought out with particular attention paid to word choice, but reading along, I found it hard to sort through any ideas being presented apart from the dominant personal framework of each song. This may be worthwhile for those interested in a contemporary take on a sound that was popularized a couple of decades ago. PK (CD on The Electric Human Project/500 S Union St./Wilmington, DE 19805; electrichumanproject.com LP on Lots Of Love Records/PO Box 12848/Santa Barbara, CA 93107; loldistro.tk)

CHEREM • *In The Land Of The Dead* CD

The first song description on this album features the line "...These bands believed that it wasn't about the production, or how talented the musicians were... Where the fuck are these bands now...". After you listen to this CD, you'll understand why Cherem is searching so hard. In their defense, the writing is about how hardcore has turned into a fashion show, and how the culture is being exploited by big business. Which I totally agree with, and applaud them for trying to get a dialogue going. It's a pretty important topic (at least as far as music goes), but that doesn't make them good. So, on with the review. Cherem is from Salt Lake City, so its mandatory they play vegan sxe hardcore. Everything, from the chugga breakdowns to the throaty vocals, is fairly predictable and stale to my ears. They are a well-intentioned band that focuses on important issues, and I think that's rad. I also think the music sucks. Soooo, buy this but don't listen to it?? MAH (New Eden Records/PO Box 11055/Costa Mesa, CA 92627; newedenrecords.com)

CAN JOANN • *The Aiden Grace* CD

Four rock songs with male vocals. The vocalist has a good voice with some Morrissey style leanings, but these songs are a dull mixture of pop and rock. The lyrics are well written, but personal and boring. The enclosed note was addressed to *Shredding Paper Magazine*, so maybe I wasn't suppose to review this after all? PK (canjoann.com)

EXOSUS • 7"

This isn't normally something I'd expect to see Reptilian put out. The packaging looks really fucking nice, and includes a sort of die cut. Musically it's kind of heavy on the mosh riffs at times, while at other times it goes into full on blast beats. The vox are for sure gruff and distorted. Its good I guess. Easy to see that they are influenced from a few different aspects of hardcore...from Tragedy to Converge. NW (Reptilian Records/403 S Broadway/Baltimore, MD 21231; reptilianrecords.com)

EXTINCTION OF MANKIND • The Nightmare... LP

This is the latest offering by UK crusters EOM, and I have to say that I'm really enthusiastic about this one. The recording quality is the best yet, and the songs are well written and adhere to their style of metallic, double bass drum, and riffing crust punk. There is a new version of "Religious Dogma," which first appeared on the *Aftermath* compilation, and they do an Amebix cover song of one of my favorites, "Arise." I was a little skeptical that anyone could cover such a great and classic song, but they do not disappoint. It fucking rocks!! EOM have been at it for at least 10 years and this LP is proof that they still have it, and especially more now than ever. Excellent!! DJ (Profane Existence/PO Box 8722/Minneapolis, MN 55408; profaneexistence.com)

FAT DAY • Unfl Unfl CD

Fat Day is rad. One part Nintendo inspired keyboard madness, one part Melt Banana, and one part escaped lunatic ramblings. This is fun music that has worked its way into my psyche over the last few weeks. The fast parts scramble your brains before you can press stop, the key board/synth parts make you feel stuck in a '80s video game, but some how that's not a bad thing. CD (Load Records/PO Box 35/Providence, RI 02901)

FAX ARCANA • The Ritual Of Routine LP/CD

Sometimes sing-songy, theatrical vocals over post-punk guitars works (like Bobby Sullivan or Rain Like The Sound Of Trains). Other times, it sounds like Glenn Danzig or the singer of Soundgarden (or Fax Arcana). The lyric sheet reads like a goth poetry and short story reading. The music is comprised almost completely of squealing, repetitive guitars, and bland song structures and the vocals are entirely unmoving. "Barter In Blood" is almost interesting, but even the total running time of 17 minutes seems too long to handle. It's supposed to be, like, satanic or something, but damn it is lame. 6 songs, 17 minutes of music, and an astounding 43 minutes of "phone is off-the-hook" beeping stupidity. DO (Alone Records/PO Box 3019/Oswego, NY 13126; alonerecords.com)

THE FAERIES • Riot In Hive Mind CD

New Orleans explodes with this release. Eighteen tracks of total DIY punk rock mayhem. This is a concept album of a sort; it is a commentary on our society in general: capitalism, the worship of money and television, sexuality, religion, and so forth. The music is unlike anything else. The Faeries combines influences from across the board—anything from Pg. 99 to mid-'90s grunge, to meandering stoner rock, to... who knows? It's really good though, so if you have an open mind and like your punk rock with a twist, I highly recommend this band, both live and recorded. Super nice kids, too. CB (Waking Records/1803 Riverside Dr. #5M/New York, NY 10034; wakingrecords.com)

FINAL FOUR • CD

Thirteen songs of machismo bullshit rock trying to disguise itself as punk. This is nothing more than pathetic testosterone fueled bar rock of the patriotic, gang mentality of the "let's go get drunk and beat some people up" variety, complete with never-ending cheesy back up vocals, "whoa-oh oh's," "fuck you's," an awful organ drenched acoustic ballad, fuck yeah bro, and a cover of "Glory Glory Hallelujah". PK (Insurgence Records/2 Bloor St. W #100-184/Toronto, ON/M4W 3E2/Canada)

FIVE POINTERS • 7"

I would have enjoyed this record fully if it weren't for some of the lyrics. It is some good, low fi hardcore punk with no frills. Yup, sloppy and good. Raw is the word. Not too fast, not too slow... mid paced. The problem I had with this record, were the lyrics to some of the songs. "Porno Guilt?" Boring. NW (Hey Joker! Records; phrza@hotmail.com)

FLESHIES • Gung Ho! CD

An assemblage of all things Fleshies! onto one CD makes for a little bit of rocking and a little bit of headache. Punk rock played dirty as the city streets with slight garage influences from time to time. Fleshies! has come to rock you out with a raw edge and converging guitar/vocal attack in most of these songs. This CD compiles comp tracks and B sides from releases on various labels and some live tracks. The quality and style can range heavily from set to set. I prefer the ones where they tend to dork around and make fun rock or when the singer sounds like Bobcat Goldwait. LO (Life Is Abuse/PO Box 20524/Oakland, CA 94620; lifeisabuse.com)

FLOOR • Dove CD

Yeah, guitars do give feedback... did you just figure that out? I don't see what the big deal is with this band; I guess they are pretty popular but it's just not for me. They have a few parts that are kind of like the Melvins or Joy Division (thank you info sheet), but otherwise its just stoner hardcore that goes nowhere. This was recorded in 1994 but not released until now. This last song is going on forever (almost 20 minutes) and its two notes. Artsy or stupid? You decide. Thirty-four minutes. CB (No Idea Records/PO Box 14636/Gainesville, FL 32604; noidearecords.com)

FLOWERS IN THE ATTIC • LP

This is a pretty short record—6 songs on a 1-sided 12" at 45rpm—but that's not to say it is not good, because it is. They don't do anything extremely death-defying, just play some heavy, "wall of noise" hardcore, with strained, half-growly, half-screamy female vocals. Wow, her voice is intense! They remind me as sort of a mix between Pg. 99 and Undying, with slow, wavering distorted guitar picking that builds up into powerful hardcore or thrashy parts, sometimes moshy (but not too moshy, phew!). They have a lot of energy throughout, and I imagine they pack a punch live. Flowers In The Attic combines thrash, hardcore, metal, grind, and punk rock to give a nice mix and another release that will probably delight fans of other McCarthyism releases. Six hundred copies on white vinyl. CB (McCarthyism; mccarthysm.org)

FUN • Szklarska Poreba CD

Ten songs of heavy noisy rock from this Finnish three piece. The male vocals are on the talk/shout variety, with the provided lyrics (lyrics to two songs were not included) making absolutely no sense. "Walk on, cut-off legs and arms, twisting like crazy, he's in the water, with no limbs, three-month paranoia, them goddamn hippies, and I'm left wondering how I got the flu..." Maybe this is the kind of shit you come up with after being dragged out of your mind? Oh wait, maybe it's suppose to be... "arty"? To be fair, the rhythm and tempo of these songs sound great, but when the guitar kicks in, I just want to turn this off. The screechy, wanky noodling drives me up the fucking wall. The insert provided compares this to early Touch & Go bands, like Big Black, etc. Maybe that helps? PK (If Society; ifsociety.com)

FUNERAL • CD

Not to be confused with the dozens of mediocre crust bands buried under the same epithet, this, if I'm not mistaken, is ex-members of a lesser known Chicago-suburb band from the late '90s called Elgin. Here this Funeral procession appears to be mostly droning T sleep coma noodler, with dark and somber textures of guitar treble and occasional brass accompaniment sculpted into one ambient overdose of Viiox. To play music like this must be the result of listening to a lot of music that sucks. MM (1164 Leawood Dr., Elgin IL 60120; theo_hux@hotmail.com)

FUNERAL DINER • Wicked CDep

This band is ex-Portraits of Past. They aren't as good but, if you really miss them, they might fill the gap. Like most hardcore of this style there is just something missing emotionally that the original "emo" bands had in spades. Maybe all these one sheets, and media reps are sucking the soul right out of them. More sub par product from good old Alone. AH (Alone Records/PO Box 3019/Oswego, NY 13126; alonerecords.com)

FOR THIS I HAVE FALLEN • Ubertima Fides... CD

When a band name reads like a sentence you know they're going to suck. And suck this band certainly does. Heavily produced grind-math metal with triggers (might as well use drum machine fellas). A lot of noise and posturing and still forgettable. As I type this I'm trying to even remember what the cover looked like... hmmm... can't remember. Where was I? Oh yeah, telling you about this band... The best part is For This I Have Fallen (asleep) are so proud of the compliments handed to them from Warner Brothers that they included them in the four page press kit they sent in with this. As though all the suck ass writing included in those four pages would sway me to dumb down my musical taste. Not gonna happen for bands like this! You should consider flowing me some dough in the future. Sounds like Warner Brothers are interested dudes! Sign up quick so you can slip further into oblivion and quit leaching off the underground (or what's left of it after career-hopping roaches have had their use of it). MA (Saint Noxa Records/PO Box 514/Ringwood, IL 60072)

FORWARD • Burn Down The Corrupted Justice CD

On their fourth full length outing, these geriatric Japs are at it again with more horrible record art and a somewhat less-tiring "burning spirits" Sapporo suckfest. With guitar drone Souichi back fulfilling his chore of churning out another release, the tempo at least picks up a bit again leaving behind their more abominable rock style of records past. Last June I endured a few songs of this band live and was nearly anesthetized into unconsciousness they were so boring. Even more mystifying was how the inoculated crowd contributed participation with the practice of raised fists in the air, a cultural ritual I've once read about in books. Hurriedly I fled the scene, haunted with emotional distress knowing that with my luck I was destined to be subjected to yet another rerun of this cartoon for this very review you just read. MM (H-G Fact/105 Nakano Sinbashi M/2-7-15 Yayoi-Cho/Nakano/Tokyo 161-0013/Japan)

FUNERAL SHOCK • LP

Oh look, it's another band channeling Black Flag! And they are explaining to me what punk is really all about. How nice of them! So it's of course obnoxiously snotty and there is the obligatory "fuck the world and go skate" song, crappy artwork and even some Faux-Greg Ginn style shitty guitar solos. I don't know, I always get suspicious when a bunch of drecky punks complain about "piss-drenched" streets as if they had never drizzled on a corner and thrown garbage out their car window. But I guess this is the juvenile school of punk... "Half this cellblock's innocent/Lives ruined by 'domestic violence'/'Another issue manipulated for private and personal gain/I never hit you, you fucking cunt." Is this meant to be sarcastic? Whatever, this record blows. MH (Six Weeks/225 Lincoln Ave./Cotati, CA 94931; sixweeksrecords.com)

FOXTAIL • Chants 7"

Side A is a sugar-free Television cover band of scurvy victims, missing any type of cue for intensity at a time when having fingers might have helped. The flip is a more Modern Lovers-ish ramble that comes across sounding like a rehearsal of a band whose members just met in line at a church ice cream social. This is music for Crystal Light drinkers. Someone call Cheryl Tiegs, I think we got a career revival here! MM (Carterco Records/PO Box 13031/Chicago, IL 60613; palpalpal.net)

FORK KNIFE SPOON • All Empires Fall CD

More Tragedy riffs... Heavy and gruff, but this time throw in a bit more metal and you'll be neckbreaking like crazy. Some catchy riffs, I really enjoyed the second song (except for the excessive use of the double bass drum). NW (The Dupage Collective/1689 Ivy Court E/Wheaton, IL 30187)

FRIEL • CD

These guys are headed down the musical highway with nothing but the No Comply/Christ Mess split 7" to guide them. The tank is well below "e," the a/c is broken, and the engine is oozing seven different fluids. None of which are talent juice. MAH (\$5 to Daniel Shea/1605 Park Ave./Baltimore, MD 21217)

FROM THE ASHES • Mind Vortex CD

Yeah, I know what you are thinking... heavy From Ashes Rise fans right? Wrong, not even close. This is straight up crusty grind with dual vox. Pretty standard stuff here from this genre. The parts I really like are the Terrorizer parts, which in my opinion don't happen enough. I think these guys are from Spain. NW (Acoustic Trauma Releases/PO Box 159/28901 Getape (Madrid)/Spain; theacoustictrauma.com)

FUCK U IS MY NAME • Catelbow 7"

The latest in dissonant pop for the revolution from these German villains. What we have here is definitely a winner in my book. Fuck U Is My Name delivers some fine music on this 7"—a fusion of several styles such as punk, noise, pop and new-wave. This isn't about being songs or being catchy... though it is somehow. The different elements might sound at first sight completely out of place yet somehow they manage not to disturb the flow of the album. This is definitely not that brainy as it seems. If you like Les Savy Fav or Chris Thomson's (of Skull Kontrol or Monorchid) stuff, you will wipe this all over your body. JS (X-Mist Records/Postfach 1545/72195 Nagold/Germany; x-mist.de)

GARMONBOZIA • LP

Here we have the first full-length album from this Minneapolis based 6-member band. This is truly a unique album and an original sounding band as well. The songs range from slow and gloomy to fast and heavy, all the while incorporating a cello, male and female vocals, and a thick and down-tuned sound throughout. I always thought that a cello could be added to punk music and have a cool effect, and here I finally have an album that does just that. The melodies are intricate and well written, and the lyrics are really meaningful and cover topics that hold much weight, such as the treatment of women in the punk scene, and the extreme difficulty of mental illness, taking medication and how others perceive it. Garmonbozia has put together a great album that I highly recommend. DJ (Profane Existence/PO Box 8722/Minneapolis, MN 55408; profaneexistence.com)

GASOLINE PLEASE • CDep

This San Diego group apparently features former members of American Tragedy (on vocals) and The Plot To Blow Up The Eiffel Tower (on bass). They also were nominated for the best local recording by the San Diego Music Awards for this CDep. They were also on "Fox Rox" in August. Another interesting note, one of the original members passed away and another was thrown in jail, according to the Phantoms Records website. This all makes them intriguing. How does it sound? The first song, "Swell," starts out sounding a lot like a Guy Picciotto-fronted Fugazi, which can't be all bad. By the end of song number two, "Western Like You," however, the monotone yelling is getting old. No lyric sheet and they're not exactly decipherable. There are only four studio-recorded songs and then two of the same songs live. No band information at all, other than their names and instruments. I like "Miss Intervention" at about the half-minute mark, where they say "ladies and gentlemen" and the drums and guitars sound like Fugazi. I wouldn't call it award-worthy and I certainly wouldn't spend the \$6.50 plus shipping and handling that the website for essentially twelve minutes of music unless I saw them live and dug it. Like many San Diego bands, I think that their live show is what they bank on anyway. Six songs, seventeen minutes long. DO (Phantoms Records/5142 Towle Court/San Diego, CA 92105; phantomsrecords.com)

THE GREAT CLEARING OFF • In Flight From The... CD

As usual, the sheet coming with this CD describes the band correctly: "six songs of aggressive, topical punk peppered with a gritty sense of melody." Yep, that does it. This CD is also enhanced with four live videos and photos; nice touch. Lyrics are intelligent and cover familiar hardcore topics: friends, living life, being straightedge, realizing how everything is connected, and failed relationships. Their live show was pretty impressive too, when I saw them earlier this summer. It's too bad they are breaking up. I enjoyed them. CB (Ed Walters Records/11 S 43rd St./Philadelphia, PA 19104; edwaltersrecords.org)

GODS AMONG MEN • CD

Oh my God, you get aggressive male vocals and then some insane lady singing over that. Almost makes me wish for Evanescence. The viola in the background is nice, though, and they play their hardcore moody and twisted which is another good thing. Can't stand the vocals, though, at all. They're just too operatic and random. But I can't really stand Submission Hold, either (please, people, don't kill me). Maybe Submission Hold fans would be into this? I don't know, all I know is that I wasn't. Sorry. MH (Sardonic Sounds; sardonicssounds.com)

HATE UNIT • discography CD

Please no more skeletons dressed as punx, or skeletons skating. It immediately makes your generic hardcore band seem that much more generic. This band from Finland reminds me of a lot of Bay Area bands I've seen waaay too much, a genre I call bro crust. Of course now that every one plays '80s hardcore I guess the crust tag doesn't work. The best song is a 30 second Confront cover. Crap played by guys that think you'll be impressed by pictures of their beer bellies. Yeah they're hate filled, but everyone should be. You want hatred, put on a Black Witchery record. AH (Passing Bells Records/Ritzinkuja 1D20/20380 Turku/Finland)

HAUNTED LIFE • The Dust Has Settled CD

Seven songs, sixteen minutes and twenty-three seconds long. This is prototypical hardcore with a slight NY hardcore and Revelation Records influence. In a way this might as well have come out 10 years ago, but I don't necessarily mean that in a bad way. The vocals are aggressive but still carry some melody. Sounds like it could have been on the *Look At All The Children Now* sampler. Not bad at all if you're into that sort of thing. MH (Underground Communique/4807 N Wolcott Ave. #2A/Chicago, IL 60640)

HELL OR HIGHWATER • Live Long & Suffer CD

Seven songs of dual vocal melodic pop punk from this Michigan trio. Some songs are bit faster, others have annoying guitar solos, and the last song has some chuggas here and there, but this is closer to Green Day than these guys are probably willing to admit. The lyrics are mired in leftist politics against the government. Nothing new, but they get props for releasing this themselves as well as booking their own tours. PK (hellorhighwatermusic.com)

HERO DISHONEST • Let Your Poison Scream CD

Hero Dishonest is a five-piece thrashy punk rock hardcore band from Finland. A blend of old school hardcore (a la Gorilla Biscuits) and fast thrash (a la many 625 bands) gives a decent mix for this band. There are a few songs that I don't mind skipping over, but the good parts are worth it. I suppose if you're looking for something in this area of hardcore, you will like this. Sixteen songs in twenty-two minutes. CB (If Society/Jyväskylä 7 as1/00550 Helsinki/Finland)

HIGH ON CRIME • Until No Flags Fly LP

Here is a new record put out by some of the heads involved in Seven Days Of Samasara, Kung Fu Rick, and Artimus Pyle. The LP is produced by John of Asschapel as well. As you should expect, this LP is furious with fast hardcore punk with dual vocals and tons of jumping around hair in the air action. CF (Hungry Ghosts/PO Box 620241/Middleton, WI 53562; hungryghostsrecords.com)

HIT ME BACK • Only The Magic School Bus Goes Back In... 7"

This is fast and fun punk rock with a large thrash influence. Imagine the good old early '80s punk rock bands playing music much like Scholastic Deth. Lots of simple driving punk beats, as well as blast beats. Vocals are yelled and lyrics cover topics like the education system, skateboarding, and the punk scene. One song goes like this: "Skate to the max X10." At first listen I wasn't into it; now, this is fun. Seven songs, one of them being a Heresy cover. CB (625 Thrashcore; 625thrash.com)

HOWARD ZINN • Class War In The U.S. Society CD

No, there isn't a band named after Howard Zinn, I suppose Chomsky has one-up'ed him on that account. This CD is a recording of Zinn giving a lecture on how class and war interact in the society of the United States; touching on many current issues having to do with the Iraq war and the Bush administration. As with most of his lectures, it's interesting if you're into progressive/radical politics but if you're just looking for music then this is the wrong thing. BH (Mavx Society/PO Box 5392/Huntington Beach, CA 92615)

HUGS • The Tarpit CD/LP

I think Hugs have improved greatly since their last release (a one-sided LP), at least musically. Hugs plays rocking, catchy screamy hardcore, and do it well. They take influences from bands like Force Fed Glass, Neil Perry, and Joshua Fit For Battle. These kids cover everything from driving riffs to funky bass lines, intelligent yet snotty lyrics to silly wooly mammoth drawings. Their commentary is smart and fresh, and the lyrics seem to cover a broad theme of humans screwing ourselves for a chance to survive in the future through our corporatized, conformist, capitalist society. Damn, this record is awesome. I suppose my only complaint would be the length. Thirteen songs are a lot to swallow in one sitting, even though it's really, really good. Oh yeah, and I hate jewel cases. CB (CD on Waking Records/1803 Riverside Dr. #5M/New York, NY 10034; wakingrecords.com LP on Damned Records/PO Box 984/Cedar Falls, IA 50613)

HURRICANE • Barmy Army CD

Hurricane hails from Japan and play blistering, thrashy hardcore that will appeal to fans of Guyana Punchline, Left For Dead, and the 625 ilk. I would expect to hear more from them in the future. MAH (hurricane-web.infoseek.ne.jp)

I ACCUSE! • 7"

I grabbed this despite the overdone zombie thrasher artwork on back, and I'm glad I did. These guys play traditional sounding hardcore, that wouldn't be totally out of place at posi numbers, or some other boy scout jamboree. The thing that sets them apart is the lightning fast tempos they play (it is on Sound Pollution after all), and the sloppiness that brings to mind early Youth Of Today, or maybe even Violent Children. Not the best thing I've heard lately but for fans of the core, you could do much worse. AH (Sound Pollution/PO Box 17742/Covington, KY 41017; sound-pollution.com)

IGUT • More Than Words Can Tell CD

Bad guitar solos, mosh metal guitar licks, heavy assed Korn drum beats, and vocals that sound a lot like Pantera. Oh, and break downs that go acoustic and mellow. Sorry guys, you might like metal, but you are playing what I call mosh (grow some hair and seek out some roots). Oh and over production and triggers are a must? NW (Brand New Place c/o Mario Tucman/Stefaniceva 4/10000 Zagreb/Croatia)

IMPERIAL LEATHER • Saving Seats 7"

Imperial Leather plays straightforward punk rock with a good sense of melody and energy. These songs rock out something serious. I really like the direct, strong vocals coming from Amyl and Danny. They work well with the rocking guitar and upbeat feel of the record, while staying very raw and punk at the same time. On the last 7" that I heard from them there was one song that stuck out, being more catchy and appealing than the rest. I have no favorites on this record because all the songs work well together. LO (CommunicaChaos Media/Box 825/10136 Stockholm/Sweden; communicaChaos.com)

INSTILLED • Unfinished Business CD

The CD starts with them screaming their band name, which is kind of cool. Musically I think they are somewhere in-between bands like Modern Life Is War and old school New York hardcore like Killing Time. It's good for what it is, although less catchy than the aforementioned bands. Certainly if you're into all that Bridge Nine stuff you'd probably be into this. It's retro and modern both at once. Hmm, I'm running out of things to say. Today I bought a book called *Toygasm* and Steve told us about his adventure in a volcanic cave. Now I'm tired. MH (State Of Mind Recordings/PO Box 351/Port Jefferson, NY 11777)

INSURGENT • It Will Be That Sound 1999-2003 CD

Every once in a while I get a record that's so good it makes me jump off the furniture in my room while it plays louder and louder. Lately it's been *This Is My Fist!*, *ADD/C*, *Reactionary 3*, and *The Insurgent*. I like to climb up the arm of my love seat, put my hands on the ceiling and then push off my door with one foot. Their sound's hard to describe. There's a strong East Bay punk influence mixed with other hardcore/DIY influences, but maintaining a sometimes gruff and scratchy melody. This CD includes their 10", 7", split 7", and five new unreleased songs, and it's in the nicest CD packaging I've seen. It's a gatefold cardboard sleeve with a 16-page booklet in one side and a printed cardboard inner sleeve for the CD in the other. (I won't get into the ska-punk years that are mysteriously absent.) P.S. It's really good. FIL (Dare To Care Records/PO Box 463/Station C/Montreal, QC/H2L 4K4/Canada; daretocarerecords.com)

J CHURCH • Society Is A Carnivorous Flower CD

Gross. Bland pop punk; nothing I could ever listen to again, awful. Knowing that people actually like this band makes life that much harder. Please stop putting out all these fucking records. AH [I used to love *J Church* back in high school. That was over ten years ago so I expected a certain slow down on their part. When I listened to this record, the slow down was definitely there. The incredible, poppy hooks and catchy/quirky lyrics from *Lance* seemed to be buried under a layer of sleepiness on this record. I had figured this would happen somewhere in the middle of the *J Church* lifespan, but still had my hopes that this LP was the comeback record of sorts. Alas, even the addition of Ben Snakepit has not made this rock. While I didn't think this was as bad as Aaron did, I must say I was disappointed. Still awaiting the opus that brings back the good old days of pop.—Lisa] (No Idea Records/PO Box 14636/Gainesville, FL 32604; noidearecords.com)

IN NAME AND BLOOD • LP

Hailing out of Melbourne, Australia In Name And Blood (formerly known as The Set Up) dish out eight tracks of melodic hardcore with strained vocals. The music is rockin', melodic, and yet it always remains hardcore... I think the vocals keep it grounded in a hardcore sound as they are done in a screamed singing style that seems to maintain passion and a gritty feel to the sound. They also have a slight metallic influences as well. So sort of new school metal/hardcore/melodic thing; something that is done a lot now, but In Name And Blood manage to keep it interesting. Pretty good. On pink wax with hand screened covers and lyric sheets. It appears that there were only 300 made. No address for the label, but there is an e-mail for the band. KM (Breaking Point Records; c.wainwright@bigpond.com or www.innameandblood.com)

HOWARD ZINN

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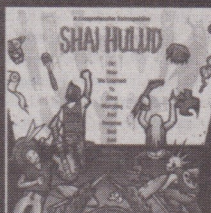
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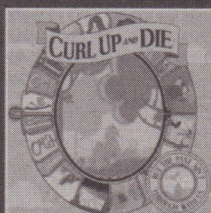
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ISKRA • LP

Iskra is a newer band from the Minneapolis, MN area that plays grind/black metal styled crust. I can't really say that they sound like any other band out there, but they could possibly be placed in to the same category as Ludicra or Fall Of The Bastards. This record is fucking intense. Noisy, loud, and distortion soaked; this is relenting all the way through. There are 3 singers, who have some pretty brutal screaming styles, and add to the intensity of the album. Constant tempo changes and a wide assortment of riffs make this album interesting throughout, and it is really dark as well. This album is really good, and I recommend it highly! DJ (Profane Existence/PO Box 8722/Minneapolis, MN 55408; profaneexistence.com)

IRON LUNG • Life. Iron Lung. Death. +17 CD

This band renewed my faith in grind. It's fast and heavy and short without all the gratuitous metal wankery that most bands overdo. Live, this band is tight as hell and totally crushing, especially for just being a two piece. It's heavy as fuck. It vibrates your insides and gives you that feeling in the pit of your stomach that only comes from seeing a band like this in a small room. The other cool thing is that their songs don't all sound the same, they have all these crazy time changes and shit. There aren't many bands that can hold my attention for thirty-eight songs. The additional seventeen songs on this CD are from their earlier 7" and splits with Brainoil and Teen Cthulhu. FIL (625 Thrashcore; 625thrash.com)

JEFF CUNNINGHAM • The Poems Stuck In My Teeth CD

Ten acoustic-based singer/songwriter compositions. This is mainly acoustic guitar and vocals, but there are touches of keyboard harmonica and drums throughout. Jeff has a good voice and the ability to write songs, but his guitar strumming wasn't dynamic enough to hold my interest. No lyric sheet included, but most of what I picked out were personal reflections that flow with this genre. PK (State Of Mind Recordings/PO Box 351/Port Jefferson, NY 11777; stateofmindrecordings.com)

JESUS OF NAZARETH • Braid Of Muscle CD

This is a strange fusion of grind and noise. At times it sounds like you are listening to a Godzilla movie very loud through an old TV set. At other moments there are coherent blast beats, and speed metal riffs. Not sure who's gonna listen to this shit, but I know it serves a place in my collection. Twenty-one tracks of insanity. NW (RSR c/o Sandro Gessner/Str. Des Friedens 45/07813 Mittelpoellnitz/Germany)

JOHN WIESE • Magical Crystal Blah CD

John Wiese of Bastard Noise fame has a terminal case of attention deficit disorder. On this second solo outing he returns with a frenzied assemblage of noise attacks that filter in through a black mist of randomness for a truly disorienting mental meltdown. Relentless clinkity-clankity ticks and screeching static vacuum cleaner detonations occur at an unpredictable but continual pace. Lingering beneath the surface are tinkering of guitars and drum kit improvisations, when thrown into a blender, render the effect of a sonic lobotomizing for an unintelligible world not worth fixing. Scorching, sophisticated, unlistenable. MM (Helicopter/PO Box 1076/Hollywood, CA 90078; home.earthlink.net/~johnwiese)

KID CASANOVA • CD

Eight sickly sweet indie rock/pop songs from this four piece. Boring personal lyrics compliment these underproduced radio friendly boring rock songs. PK (BC Records/45 Limcoln Ave./Tuckahoe, NY 10707; berecs.com)

THE KILLER • Better Judged By Twelve Than Carried By Six CD

Infantile emotion, left untreated, often manifests in the form of frustrated, phantasmal delusions of immaturity and shortsighted self-righteousness. From the protagonist's perspective, over usage of garden-variety insults like the "F word" tend to temporarily satisfy the repressed insecurities of the wounded ego. By choosing this passive form of catharsis, one can, through music, transform his social cowardice into the champion of his own mind (and with a little luck, his peers as well). All in all, what the listener can find most amusing about mosh bands is how they repeatedly insist on rendering us their figment assumptions of huddled enemies sitting at home crowded around a stereo, listening in fear as threats and accusations pour in by way of stereo speakers. MM (Organized Crime Records/PO Box 213/Brookfield, IL 60513; organizedcrimerecords.com)

KATZENSTREIK • Solves Your Problems CD

Happy German emo. No, it's not an oxymoron. I've always kind of liked this band because they come across as unpretentious and well, just nice. They DO sound like Jimmy Eat World meets The Getup Kids meets Texas Is The Reason, but they do this sound well and they're not stupid—they're "feel-good political" (if that makes any sense). They write intelligent lyrics (in German), but they also want you to shake your booty at their shows. It's good music to drive to, I mean it doesn't make you want to drive off the edge of a cliff, like a lot of other stuff I've had to review. MH (Bed Before Breakfast; bedbeforebreakfast@ofir.dk)

KEEP LAUGHING • Poser Destroyer Tour 2004 cassette

Short and to the point songs with lyrics that deal with patriotism and war and the Christian right. The music is old school hardcore, snappy and angry and no fucking around. Features some guy from Melce. Basically if you like anything on Lengua Armada you'll be into this. I kinda liked it, too. MH (Condensed Flesh Records c/o Ian Logan/32 Fletcher Ln./Hollis, NH 03049; condensedflesh.cjb.net)

KIT! • CD

This Saratoga, Florida based band plays dancy pop punk with awkward transitions and extremely generic and basic lyrics... They read as elementary school poem contest entries. The instruments on the recording sound really muddy but the vocals are overbearing and overemphasized. It's unclear on what their message is but I'm sure it's not worth sitting through this. Not too cool. MV (Forever Escaping Boredom/416 45th St. Court West/Palmetto, FL 34221)

KELLY 8 • The Technique Of Pushing Someone Forward CD

Twelve post hardcore rock songs from this Swedish quartet. This is pretty rockin' stuff with excellent female vocals that are really the center of this record, adding melody and structure to these songs. Pia Hogberg's voice is dynamic enough pull off the screaming parts with ease, but she excels in her singing voice and her delivery. The music is played well, but a voice this good is wasted on music like this. Maybe Hogberg will venture out with a solo effort, since that's a strong trend these days. Asking for the accompanying music to be electronic, is probably altogether wishful thinking, but I would pay to hear it. PK (Bombed Out Records/PO Box 17/Leeds/LS8 1UP/UK)

KILLED IN ACTION • We Ruin Fun CD

A shitload of thrashy songs that all sound the same to me. This kind of sound is just so tedious on a CD. A 7" I could stomach, but this just keeps going on and on. And it's not like the recording was very good on this. It's quite shitty actually. The layout and the lyrics are kind of thrown together in an attempt to be trashy and old school—granted if these guys were your friends you'd be sure to have a good time at their shows. Unfortunately it all seems quite irrelevant. Which is okay, it doesn't have to be relevant to me, I guess. They cover Infest's "Sicko" (not very well) and it makes one thing very clear: if you own the Infest *Slave* 12", why in a million years would you want to listen to a far inferior band like Killed In Action? MH (Six Weeks/225 Lincoln Ave./Cotati, CA 94931; sixweeksrecords.com)

LA DESCENTE DU COUDE • Croyez-Moi, Ça Fait... CD

Four songs, 15 :21 minutes. Wow, this is great! Starting with the really nice packaging, the political lyrics (in French) and ending with the fantastically catchy music which is highly danceable and technical at the same time. Yeah, these Canadians know what they're doing. At times this reminds me of the best Milemarker songs (but without the synth) or Amanda Woodward, but a little less emo. Not to say that this isn't emotional, it is, just not in that self-conscious "look at me I'm suffering" kind of way. Great! MH (Dare To Care Records/PO Box 463/Station C/Montreal, QC/H2L 4K4/Canada; daretocarerecords.com)

LASTING VALUES • CD

Seven songs of youth crew style metal-thrash. You've got the usual vocals that are yelled in a really pissed-off way, but not reaching the screaming level. The songs themselves go from fast thrash to moshy without being too awkward. There are some blast-beats, but not many and the moshy parts are well done. It's not the most original thing in the world but its put together well. BH (Brand New Place c/o Mario Tucman/Stefaniceva 4/10000 Zagreb/Croatia)

LAW OF ALL ENDS • Out-Stretched Hands Slit At The Wrist 7"

Oh man, why bother? This is an example of DIY run amok. As a demo this would have been a premature effort, it's just not good. Dark metallic hardcore that may have cut the mustard a few years ago, but now sounds like a Kung Fu Rick 45 played on 33, maybe a KFR rehearsal bootleg actually. Get better then record again. AH (1127 Franklin St./Iowa City, IA 52240; terrasetheinc.com)

LOA LOA • There's Nothing. Thank You For Emotions CD

This is some freaky shit. Eleven songs of keyboard driven screamy hardcore from this Russian four piece. It's like The Locust, but in another dimension of time and space. The keyboards are over the top and while providing a framework for these songs, they also create some disturbing sounds. I see visions of aliens landing in a circus tent filled with deranged clowns. Am I crazy? Some of the music is fast and thrashing with screaming vocals, but the haunting stuff is the bizarre slowed down jams being driven by those damn keyboards, which never let up. The lyrics to the booklet are in Russian, but there were special translations included with this review copy, along with a translation for the title of the record. The lyrics were translated literally, which always loses something along the way (see the title of the record to get an idea). There's a mix of political and personal stuff here, but everything has that disjointed quality to them, which makes it hard to really figure anything out. The tripped out artwork filled with color-coded images of "the devil" and worm like creatures, definitely rounds this whole thing out. There's a possibility this could be an enhanced CD, but I'm NOT putting it in a computer to find out. PK (Retrohasher/PO Box 2/117303 Moscow/Russia)

LOS ASESINOS DE LA SUPERFICIALIDAD • 7"

Emotive, passionate hardcore with a bit of screamo influence (but not enough to drive off the haters). This really reminds me of Yaphet Kotto in the song structure, vocal diversity, and guitar work. Los Asesinos is a band from The Netherlands, put out by a US label; the lyrics are in English. The layout is simple and boring, but the music is pretty good. I recommend this for fans of the aforementioned band, or anything of that sort. CB (Verse, Chord, Verse/319 E Michigan Ave./Galesburg, MI 49053)

LOVE SONGS • All Branches, No Trunk CD

This reminds me of Gilman Street in the early to mid nineties. Goofy, quirky pop punk. Think of NOFX, The Offspring and pre-hip Lookout! Records. Craigums, from What Happens Next?, All You Can Eat, and Your Mother fronts this band, so you should know where this is coming from. Who else would sing about shaving scrotums along with love? What more could you ask for? The lyric panel art from Jethro Wall is ace. MA (New Disorder Records/115 Bartlett St./San Francisco, CA 94110; newdisorder.com)

LYNCHED • Where Did We Go Wrong CD

Well, this sure caught me off guard. Lynched plays what this inexperienced reviewer's ears would describe as traditional Irish music with a pinch of '80s British punk. The Pogues, The Clash, and Billy Bragg might of all been influenced by this duo if the songs were not recorded a mere year ago. Acoustic guitars, tin whistles, and Irish vocals are not what I am accustomed to having as my nightly soundtrack, but I think that might change as soon as I can get the right number of friends and beers together to sing along with Lynched. "We can kill the President—after we kill him we can kill the ones that work for him, too—make sure they're all dead so they can't kill me and you. Then we take a hammer and we knock the buildings down—we could be so happy with the world turned upside down." MAH (\$9 to 11 Orchard Tree/Grange Gorman Upper/Dublin 7/Ireland)

MACHINE GUN ROMANTICS • 7"

What else would you expect from 625 but some good old-fashioned thrash? Machine Gun Romantics serve it up Texas style: pissed off, chaotic, and fast as hell. Eleven songs at 45rpm? Good lord! Vocals are screamed very fast at a high pitch, with back up growls. Pretty good layout, simple but looks nice. The lyrics cover fighting white ninjas, chainsaw hands, and second thoughts, not that you would be able to understand him. Thumbs up, for the most part. CB (625 Thrashcore; 625thrash.com)

MY DISCO • Language Of Numbers CD

These five songs remind me of bands like Karate and June Of '44. They're a little mathy, slightly melancholic, and very brainy. I don't know who recorded this, but either the recording was very cheap or the guy didn't know what he was doing... All in all this is quite good for what it is, but it didn't really blow me away. The packaging is neat, though. I don't know, kept writing songs, get a better recording and good luck! MH (Crashing Jets/GPO Box 3341/Melbourne 3001/Victoria/Australia)

MACH TIVER • One Beat, One Chord CD

Mach Tiver is a drum and bass duo from Canada. Ten songs of midpaced screamy hardcore, and nothing that sounds anything like Lightning Bolt. Adam (singer/bass player) has a voice that could take the paint off of the walls, but I like Shannon's (drums/backups) vocals a lot more. I don't really know why, but they seem to fit the music better. This CD also has some of the coolest packaging ever. Each CD is enclosed in a hand knitted case that is held together by a Mach Tiver pin. TH (Adam Goodwin/149 English Settlement Rd./Trenton, ON/K8V 5P7/Canada)

MALKOVICH • 10 Song EP CD

I actually like this at first I thought it was lame fake hardcore that might be on Deathwish, but really this sound a lot like an updated version of later Unbroken, or a more metallic Swing Kids. Even better, they have pretty straightforward lyrics, which is just kind of refreshing after so much meaningless poetry. The packaging looks really good too, like most Coalition stuff. AH (Coalition Records/Newtonstraat 212/2562 KW Den Haag/The Netherlands; coalition-records.com)

MICROWAVES • Attack Decay Sustain Release CD

No packaging to speak of, other than a red jewel case, a circular sticker as the cover (with a little Martian guy) and song listing and recording information on the back. The silly ass logos are fitting for the band's style of music, with sonic waves set to frizzle fry your ears. The introductory track doesn't do a hell of a lot for me, but there's a somewhat interesting, however repetitive math rock style riff that jives with the recurring buzz of the synthesizer on "Cram The Sailor." They do have a nice continuity that runs the length of the disc, and as the CD progresses, the listener (in this case, me) gets caught up in the hectic, jerky grooves and one (in this case, I) would have liked to have caught their live show. The energy level is so goddamned high and the inherent talent of the musicians so obvious (even if the first few listens are not the easiest); you can't help but be impressed. Many folks will think this is nothing but noise, as I initially was inclined to think, but it simply requires an open mind, a patient ear and an appreciation for speed. I had no idea that it could gain so much momentum from track 1 to track 11, but it really gets its ass moving and I just have to jump out of the way and watch for the inevitable crash at the bottom of the hill... Quirky shit. 11 songs, 34 minutes of music, and 20 minutes of wasted space. DO (New Addition/PO Box 81162/Pittsburgh, PA 15217)

THE MOURNING AFTER • Requiem Of Johnathan... CD

Nine tracks of vocal and electric guitar. This CD is terrible. The male vocal is strained, uncontrolled, and bad. The guitars are equally awful. This should have never been sent in for review. In the last nine years of running a record store, I have always given away promotional material I have no use for. This is so bad, it is one of the only CDs I can remember actually throwing in the trash. PK (no address)

MERCS • Songs In The Key Of Fun 7"

Five songs of rocked out chugga influenced punk/hardcore from this 5 piece. The male vocals flip flop between being sung and screamed in mid sentence, which leaves these songs feeling disjointed and awkward. On top of that, the singing parts are bad. The vocalist hasn't found his voice or the ability to control it. This record would have been better if he had just stuck to screaming, which seems like something he'll consciously have to work towards unless he gets vocal lessons. The lyrics to 3 of the songs provided are personal accounts that leave no weight to these otherwise flat and boring songs. PK (\$3.50 to Square Of Opposition Records/2935 Fariview St./Bethlehem, PA 18020)

MYRA LEE • CD

Nine dual vocal emocore songs from this French three piece plus a 30 second hidden track. The screamed vocals give this a heavier edged screamo feel to the first few tracks, but the dynamics pick up in the middle of the record with some nice ambient style trumpet on the song "Re," and then the singing vocals really kick in and put this over the top on "Question. This song sounds almost like *To Bury Within The Sound* era Engine Down. The rest of the record utilizes equal singing and screaming parts and maintains more of a contemporary rockin' sound. Myra Lee really starts to shine on the last 4 tracks, appearing to transform their sound on a single record. This is great. My only complaint would be the excerpts of lyrics (in English) for each song. I would have liked to see the entire lyrics for each song represented on their fancy 3 panel two-color fold out chipboard packaging. Highly Recommended. PK (Bloko Autonomia; blokoautonomia.free.fr)

THE NARROWS • Alligator CD

Seven songs of slow plodding epic rock with male vocals. The shortest song is just over seven minutes and the longest clocks in at a staggering 17 minutes. Alligator combines the first two records by The Narrows (*Days Are Numbered* and *Six Ten*). No lyric sheet provided, but as you would expect with long boring rock songs, the lyrics are personal and equally boring. PK (Wantage USA/PO Box 8681/Missoula, MT 59807; wantageusa.com)

NEVESKI • CD

This is a fascinating release from Santiago, Chile's Nevski. The singer, Soledad, has a throaty, deep vocal style that sets this apart from the post-punk crowd, but tends to be monotonous when yelling... in her second vocal track on "Rock En La Cienaga" she is able to expand her range a bit more as she actually sings. Musically, Nevski was created out of the ashes of Redencion 9.11, a Chilean hardcore band, and they occasionally let the rock out here. Check out the Fugazi-inspired harmonics and driving outro from "Campanas De Persia" as one example. They list the "more tranquil passages of Sonic Youth" and DC post-hardcore as their influences and it does show from time to time. At first listen, I wasn't sure about the disc, but it's grown on me with each listen. It doesn't pack the wallop that it could, but delicate beauty seems to be what they're going for. This is a refreshing listen after hearing American indie rock nonstop for the past month straight. 9 songs, 31 minutes. DO (Discoparlante c/o Joao Da Silva/Casilla 120-Correo 12/La Reina, Santiago/Chile)

NEVER CONFORM • Debut 7"

I have no idea how Max manages to track down these obscure bands from so long ago. Never Conform hailed out of Sapporo, Japan in 1988. Their sound is totally influenced by Heresy and Ripcord in sound and concept. After a fourteen year hiatus Never Conform got back together to crank out these 6 songs. Kind of crazy that the band could even remember how to play these tracks; fourteen years is a long time to go without practicing. The recording was done in May of 2002 and it sounds pretty awesome. A great little release for fans of Heresy, Ripcord, Siege, Crossed Out and what not... Now the only thing to wonder about is if after a fourteen year hiatus Never Conform will start to play shows again. Maybe they will play the Gilman sometime soon. Odd. KM (625 Thrashcore; www.625thrash.com)

NO SUBSTANCE • ...Teach Kids To Hate CD

This is a fun little CD that really reminds me of Snuff a lot (minus the trumpet). It's rawer and dirtier sounding than Snuff and a little less catchy, but the songwriting is pretty similar to early Snuff stuff. I've now mentioned Snuff four times. I'm sorry. But I kind of don't know what else to say about this. If they were a local band I might be into them but with the situation as it is (millions of bands releasing stuff at the same time) it's a little harder to care. MH (Milleped Records/3 Cedar Gardens/Portsmouth/Southampton/SO14 6TG/England)

NOW DENIAL • Power To The Mountain LP

First off, this is NOT The Now Denial from Germany, but Now Denial from New Hampshire (?). I made the mistake of thinking this was the new record from The Now Denial so I already bought it. My review copy DIDN'T COME WITH LYRICS, however the copy I purchased came with the CD version included and low and behold, lyrics! Funny how that works. This LP consists of 8 raw hardcore songs with male vocals. The lyrics are a mixture of personal and political sentiment. Musically this isn't horrible, but it's not that good either. Something about the sound of the guitar bothered me. The songs could have also been shorter. This band is probably much better live. If you like straightforward raw sounding epic hardcore, this might be for you. PK (Tor Johnson Records; torjohnson.com)

ROGUE STATE • Statues That Fall CD

RECOVER • CD

Recover sounds like a cross between Strife and Undertow. What they bring new to the table should be best left alone. Such as the acoustic track on the end, or the weird metal-y spooky vocal thing on "Look Back." It is pretty much by the numbers jock core. They also give thanks to Allah and the almighty God". Spend less time praying and focus more on making some original music next time. MA (Thrash Steady c/o Mohd. Fairuz Bin Taswadi/BLK 204, Marsiling Drive/#07-208 Singapore 730204)

ROSA • Texarkana Get A High Five EP

Happy music for happy people. And I'm a misanthrope so it's lost on me. Banjos, handclaps, mandolins, harmonica, and the sort are used instead of electric guitars, flailing drums, and raging vocals. I would call this music hippie shit. Yet I'm sure about five or six black clad undernourished kids will scream and yell that punk is all an attitude. Yeah, well, then you listen to bands like this. Gimme loud guitars, pissed off singers, and a drummer busting the heads of his/her kit. MA (Open Kitchen Records/4134 Wynona/Houston, TX 77087)

RSO • 7"

How can you go wrong with a song called "I Wanna Fuck?" Just create a really bad riff, play it over and over again until it annoys the reviewer so much so that he (me) rips the needle off of the bad two songed 7" and throws it in a heap of trash because the other song is called "Space Commander." Better sounds have come from Collico Vision game systems. NW (lostinthefuture.net/RSO)

THE RUM DIARY • Poisons That Save Lives CD

Eight tracks of shoegazer infused indie rock/punk from this California quartet plus a hidden song on the last track. The male vocals are set lower in the mix and have a breathy, half whispered melodic quality to them, reminding me of the vocalist of Ride. Musically, this is a hybrid of indie rock and shoegazer, sounding closer to the first Pale Saints record from 1990, only with less urgency and more atmosphere. The lyrical department is where things deviate. There are political leanings here, which tackle things like suicide, government control, religion, etc. I wish these songs were more immediate. They tend to drag, especially towards the end of the record. Most people reading this review will probably find this CD boring, but I found it more challenging than most of the stuff I reviewed for this issue. PK (Substandard Records/PO Box 310/Berkeley, CA 94701)

RWAKE • If You Walk Before You Crawl You Crawl Before... CD

Slow and sludgy, alcohol-fuelled tunes with vocals that growl and scream at a low frequency. Down-tuned metal guitars and a Neurosis style atmosphere, if this is your beer you might be into this. It's all really heavy and crushing and who knows with the right combination of drugs this might be a trip worth taking... MH (At A Loss Recordings/PO Box 642/Crownsville, MD 21032; atalossrecordings.com)

THE SADDEST LANDSCAPE • Life Your Burdens... CD

There once was a time when you would find me in the front row watching this band, bobbing my head and keeping time, slapping my legs with the drumbeats. Unfortunately, the time has passed, and this doesn't move me nearly as much as it probably should. Screamo can be deeply affecting and effective when it's done well and this DOES seem to be competently performed. That being said, it still comes across as somewhat monotonous and repetitive. The youth of the punk scene will almost certainly disagree with me (and I hope they do) and I imagine that the live show is where these guys truly shine. That should always be the best medium for a band that thrives on energy and intensity, rather than melody and intricacy. 7 songs, 25 minutes. DO (Alone Records/PO Box 3019/Oswego, NY 13126; alonerecords.com)

SAINT BUSHMILLS CHOIR • LP

This is a highly entertaining collection of songs whose main influence seems to be Irish folk. There's the odd song that sounds more like Nick Cave or The Clash, but all in all we're firmly in Pogues territory here. Some of the many, many musicians used to be in bands like Subvert, The Gits, Christdriver etc. Imagine that! A lot of these songs are actually traditionals, but there are some original tunes (which fit in nicely) and, hey, a Poison Idea cover, too!! Needless to say I dug this record a lot. MH (Profane Existence/PO Box 8722/Minneapolis, MN 55408; profanexistence.com)

S.B.V. • 7"

Two words sum this up pretty well: Uniform Choice. The vocals, guitars, and drums are almost indistinguishable from *Screaming For Change* era Uniform Choice. I guess the question is whether S.B.V. will become a mediocre rock band on their next recording. The lyrics do not follow the UC path though. There's no talk about straight edge whatsoever, just some political songs and some personal songs and a bit of hardcore scene criticism. This is tight and well played and if you're into old-school hardcore, especially Uniform Choice, you'll want to check this out. BH (Paris Unknown/PO Box 4835/Toms River, NJ 08754; partsunknownrecords.com)

SEND MORE COPS • CD demo

Poorly recorded six-song demo of thrashy/crusty punk rock. Fast drumming, same beats over and over again... It just gets kinda boring. Luckily its only 10 minutes long, and I can hardly hear anything. MAH (868 Huntington Ave. #3/Boston, MA 02116; sendmorecops.tk)

SCHOLASTIC DETH • Final Examiner CD

Fifty tracks, tons of great photos, and a thick CD booklet. This was a work of love. The CD includes their three 7" records, all their comp songs, a live radio show, and two unreleased tracks. If you are a fan then this is obviously a must have. I enjoyed this CD, more than I expected in fact. The vocals are really strong, and they remind me of No For An Answer at times, while the music is super energized thrash hardcore. The lyrics are smart, fun, and intelligent. Scholastic Deth had everything going for them. I mean really, unless you simply hate this sort of music then Scholastic Deth is a top notch choice. A rare combination of smarts, humor, and powerfully fun music. The rare combination that separates the great bands from the rest of the pack. All hardcore bands should aspire to the quality of Scholastic Deth. KM (625 Thrashcore; www.625thrash.com)

SCIENCE OF YABRA • Don't Panic! LP

About a week ago I saw this band at ABC No Rio. I had no clue who they were but they were super tight and enthusiastic and I was totally into them. It's one of those bands that can take super weird and sometimes chaotic riffs and turn them into one extremely coherent and rocking song. Couple that with scary monster drumming and emotive singing/screaming and you get a whole bunch of great material. Can't believe it took me this long to "discover" this band. MH (Code Of Ethics/3127 N Avenida Laurel Real/Tucson, AZ 85712)



photo by
Chuck Franco

Disclose

THE SEAMONSTERS • Turning Tide CD

Thirteen pop songs by this California 3 piece. Nondescript male vocals over a mixture of slow pop and indie rock with personal lyrics. These songs are too long and there are too many of them. There's a strong pattern of some vocals at the beginning and then the songs just sink into plodding instrumentals. There are little to no dynamics here. It's flat, formulaic, and boring. PK (Pete Records; peterecords.com)

SERMON • Traitor 7"

Pheh, these guys come on harsh. Featuring members of the Kinetic Crash Cooperation, this is a band they were in 6 years ago and this is their demo recording from way back then. I have to say that for a 6 year old recording this is really fucking powerful and does not feel dated at all. Lyrically you get the typical "coated in dirt - aaarrrggghhh - burn in my hell" German brand of existentialism. I think this is a really great record if you're into that kind of heavy/harsh hardcore. The artwork is great, too! MH (SuperFi Records/PO Box 8974/Birmingham/B17 8BA/UK)

SIRENS • Long Distance Calling 7"

Sirens have two 7"s floating around right now and if you see either I suggest you get them. They play great, anthemic punk rock with a raw melodic edge. Featuring members of Insurgent and Melee, Sirens will kick your ass with poignant songwriting and fun, poppy choruses. Seriously, I put their records on a mix tape and I find myself just rewinding the tape back to the start of the Sirens set over and over, neglecting the other stuff because the Sirens are fun to drive and sing along to. Fantastic. So, of course, they already broke up. LO (1-2-3-4 Go! Records/420 Wall St. #206/Seattle, WA 98121; 1234gorecords.com)

SEYARSE • 7"

This is a bit too stop and starty for me. Total mathcore, with no indications of what the speed of the record should be played at. For an old man like me that's essential guys. I'm assuming it's a 45—and that Matt (the vocalist) sounds more like the girl singer in Robot Has Werewolf Hands. Limited to 200 copies. Why even bother? NW (Curtain Call Music/403 N Maple St./Prospect Hts., IL 60070; ccmlabel.com)

THE SHIVERING • & Brand The Ground With Storm And... CD

If I didn't know better, I would swear that Matt Weeks of Current sings, for this band (check out the line about "this reoccurring call" in "To the Ground" if you want to hear it). But I DO know better, because The Shivering played in Santa Barbara a while back and Matt Weeks was singing for the OTHER band that played that night: Calvary. He also is first on The Shivering's thanks list. In almost every way, this CD is far more like a Current release than anything I've heard by Calvary. They even use the brown cardboard packaging and lowercase typewriter style lyric sheet... and while it ends up sounding very familiar, it is not a straight rip-off. I quite enjoy this. Breathily, scratchy-throated screams with melodious emotion-filled rock; one part chugga-chugga, one part harmonic-tinged fret board meandering. Apparently this is made up of four EP's and one compilation song available on other labels... but if you haven't heard it, then it's new to you. 15 songs, 45 minutes. DO (Alone Records/PO Box 3019/Oswego, NY 13126; alonerecords.com)

SHOTGUN MONDAY • Death Mask CD

Ex-members of Calvin Krime, Killsadie, American Head Charge, and Red Light Go make up this Minnesota rocker. A lot of guitar interplay (sometimes bordering on wanking, but usually not) and some strained yelling for vocals. On "Breathy," the chorus almost sounds like Policy Of 3 singing over a wall of rock. On "Money," it's almost reminiscent of a post-hardcore Kerosene 454. These cats can really go full throttle, can't they? On "Slow Kinda," they take on a Fugazi-style slow jam, complete with familiar chord progressions and fretboard meandering. I can dig it. I guess Minnesota's only a couple thousand miles from DC. For a fairly new band, they sound quite comfortable with each other, solidly rocking together and interspersing some interesting time changes with ease. An excellent start to a worthwhile new project. 7 songs, 22 minutes. DO (mickeykahleck@yahoo.com)

THE SHOTGUN WEDING • Long Live Artificial 10"

It's funny but the first band I want to compare this to is Short Supply from France who none of you probably know (which is unfortunate because they're great). But yes, this is rocking, emotive hardcore the way a lot of French bands are playing it lately. There are even some moshy riffs happening every now and then which makes this more (and not less) interesting. This is definitely one of the best records I've had to review for this issue. An American band emulating French hardcore—heh, how subversive. MH (Lots Of Love Records/PO Box 12848/Santa Barbara, CA 93107; loldistro.tk)

SIDEWALK • Time Spent 7"

Time Wasted would have been more accurate. What I'm dying to see is an all-black straightedge band from the Bronx firebombing local liquor stores and churches for perpetuating the lower class. Or better yet, how about a Jewish Nazi straightedge band that plays heathen-influenced neofolk to Senior Proms in suburban New Jersey. Just anything to break the monotony of more tiresome drug-free, pimple-puss high school sophomores offering their frivolous caucasian condemnations of redundant topics they don't really agree with. My advice to this band is to stop with the charade. Admit you really only care about yourselves and your selfish little lives and are too afraid to sing about shit that's really on your minds. Hiding behind overworked topics that have obvious answers only will lead you right back to the start of your frustrations. Learn to not give a fuck about anything. Ignorance is bliss! MM (Organized Crime Records/PO Box 213/Brookfield, IL 60513; organizedcrimerecords.com)

SLANG • CD

Nine songs of southern fried punk rock from this Gainesville three piece. If it weren't for the lyrics having some substance, I would have labeled this straight up rock and moved on, but there are political issues being addressed (through personal insight) here. The heartfelt sung male and female vocals (typically alternating each song) set this apart as well. There's that slight Rainer Maria (*Past Worn Searching* era) quality, when the vocalists collide, but it's too infrequent to make a serious comparison. What appears to be their debut CD, isn't bad. It's one of those things where I'm sure they are better live and their subsequent releases will probably be better as their band grows. PK (Harlan Records/7205 Geronimo/N Little Rock, AR 72116)

STATE OF FEAR • Discography LP

Oddly enough this LP features State Of Fear's *Tables Will Turn LP*, *Wallow in Squalor 7"* and their debut self-titled 7". Hard to believe it all fits on one LP. This '90s hardcore band played d-beat Scandi-thrash and since that sound is way bigger today than it was back in the '90s (or at least it seems like that at the moment) I wouldn't be surprised if State Of Fear ends up more popular now than in their day. The LP looks pretty cool with foil stamped covers and punk-as-fuck yet very slick art work from that Marald fellow. Profane Existence has been on a roll with some quality releases lately, and this discography LP is no exception. KM (Profane Existence/PO Box 8722/Minneapolis, MN 55408)

S.M.D. • Motherfucker 666 CD

Well this is some really fast fucking shit. I'm not so sure I dig it though. The production bugs the shit out of me. (Sorry, Dan.) The bass sound sounds like a rubber band and the snare sounds like cardboard. I've listened to this sixteen song disk twice and really want to like it, it's just the productions got me down on it. I really love their version of Corrupted Morals "Be All You Can Be" though. So fucking fast. I thought I was the only person left who loved Corrupted Morals. Lots of beer was used in this recording. NW (Six Weeks/225 Lincoln Ave./Cotati, CA 94931; sixweeksrecords.com)

THE SPECTACLE • Rope Or Guillotine CD

This kicks ass. The Spectacle plays passionate, awesomely arranged hardcore/punk. Their sound is sort of dark and moody and reminds me of Catharsis minus the m-e-t-a-l. Songs about living to the fullest, growing up not having real choices given to us, all sung with throat tearing conviction. Also included were a few essays of thought provoking nature, talking about how punk is a sham unless people really use the ideas and don't just consume punk stuff instead of regular stuff. CD (CrimethInc/2695 Rangelwood Dr./Atlanta, GA 30345; thespectacle.com)

SPLIT FIFTY • We Live Forever CD

Eleven songs of nu metal, rock, and metallic hardcore. This sounds like it should be on the radio. Pretty singing, back ups, choruses, and cheese abound. The lyrics are mainly personal poetic filled ramblings, apart from the first song—which is a strong anti-Christian/Catholic tune with some lyrical bite. However, the music tramples any political content. It is sickeningly overproduced, generic, and bad. PK (Hell Bent Records/PO Box 1529/Point Pleasant Beach, NJ 08742; hellbentrecords.com)

STOCKHOLM SYNDROME • One Way Out 7"

Blistering, distorted, and raw—this 7" makes a lung for your neck. Stockholm Syndrome is choked full of important scenester types and just about everyone I know who has seen them said they were great live. I was never in the Bay Area at the right time to catch them play and this 7" only rubs that in my face. This record combines the pleasing energy of thrash with the bare bones of punk rock, plus a little something extra for folks who like records that are about something. Lyrics reflect downtrodden life in the city, getting older and avoiding getting jaded, and what punk means on a grand scale. This 7" is a split between 625 Thrash and No Options. It's one of the better 625 Thrash releases as of late and on par with the Born Dead 7" on No Options in my opinion. LO (No Options/PO Box 22285/Oakland, CA 94523)

STRUCTION • 13 Minutes Of Love And Drama CD

Seven songs of mathy eclectic rock. The female/male dual vocal style is intriguing but there were no lyrics included, just an evil one-sheet. Judging from songs titles like "Reverse Vampires Under Negative Rainbows," I would have probably been disappointed anyway. PK (NFI; nfilabel.com)

SUBMISSION HOLD • What Holds Back The Elephant CD

To be honest I wasn't sure if a third Submission Hold LP would actually materialize. I knew that they wanted to do another LP, of course, but with the birth of Jen and Andy's child I thought life might get in the way. As it turns out they managed to juggle family life with being in a punk band quite well, and **What Holds Back The Elephant** offers up nine more uniquely compelling tracks from the collective creative-coalition known as Submission Hold. The music is continuing down the path of their last LP; slowly they traverse into more and more uncharted territory leaving behind the more aggressively discordant sounds of their earlier material. These new songs are filled with beauty and serenity, and yet they remain steadfastly punk. Jen's singing is more epic in nature with a booming dominating crystal clear perfection; creative and passionate with a very honest substance that rings true. A breath of fresh air, in my opinion. With that said, I will also note that if you haven't been impressed by Submission Hold's past efforts then these new efforts won't change your stance. This is more of the same, acute, polished, and more uniquely Submission Hold, but still exactly what you would expect from these folks. Yes, they are changing and developing, but not along unexpected routes. Absolutely recommended. One of North America's best punk bands. KM (G7 Welcoming Committee/PO Box 27006/360 Main Street Concourse/Winnipeg, MB R3C 4T3/Canada; g7welcomingcommittee.com)

SOCIETY PROBLEM • Victim Of The Systems mini-CD

Noise soaked sloppore that possesses a very obscure dorm room 4 track feel similar to the first F.Y.P. 7". Strange mesecaine-laced psychedelic sampled elements interweave with a pulsating fuzz-filtered drum machine to produce the effect of a zonked out day on the Manson family ranch. This is one broken-down and debilitated mess, which works in a sort of romanticized pre-meditated murder spree type of way. MM (eatforever@hotmail.com)

S.O.S. • CD

Six straightforward punk songs from this Boston based band. The male vocals walk the line between being snotty and bad. I wanted to give him the benefit of the doubt, but the more I listen to this, I think he needs vocal lessons to pull off his talk/sing thing. The lyrics are metaphorical criticisms of life, which were completely lost on me. The final song is a boring instrumental. Why is there a large drawing of an aqua colored unicorn (set against a baby blue background) on the cover? PK (Perfect Victim Records/perfectvictim.com)

SUICIDE BLITZ • Ride The Steel LP

Suicide Blitz contains ex-members galore from just about every black clad band imaginable. The idea behind the band is old friends getting together to drink, play music, and have a good time. Suicide Blitz gets back to basics and plays driving, no frills punk. I do not know if this is just a one off project or not but it appears that the group went through more in a three week period than most bands do in a few years. There is nothing really ground breaking here but it is extremely catchy and well played. Sure to incite fist pumping action. JB (Hate/PO Box 105824/28058 Bremen/Germany)

SOUL ÉMIGRÉ • 2001-2003 7"

Four songs of screamy melodic raw hardcore with triple male vocal action. Soul Émigré was a short-lived project between a couple of kids from the Netherlands and Ty Fighter from Reno, NV who is now in Disconnect. (The Disconnect LP is also reviewed in this issue.) The lyrics are a mix of personal and political reflections. I had a hard time figuring out which song was which, since the labels on the record were blank and the lyrics for each song were in random order as well as being jumbled up within the actual layout of each song, making for a confusing mess. Apart from that, it's obvious a lot of love went into this, with virtually everything being silk-screened. If you like sincere DIY hardcore, you will like Soul Émigré. PK (Spacemint Records c/o Joe Ferguson/5120 Idelbury Way/Reno, NV 89523)

**SUPPRESSION • Release The Piranha CD**

Now, I personally have never released any piranha. I do imagine that if I did, it would sound exactly like this CD. Suppression start off **Release The Piranha** with a 33-second unearthly intro before blasting off into a Lighting Bolt inspired, and overexcited, thrill ride. Like Ritalin-deprived ten-year-olds, this duo goes fucking wacko on their instruments, only slowing down to freak you out in a different way. You know that weird dude down the block who watches you through his blinds? This is what he hears in his head NON STOP. Maybe now you will stop throwing rocks at his house. Do you like Hella? Do you like The Hex? Do you like pills? You will like Suppression. This CD ends with a brilliant cover of "Fever" by... well, by whoever did it first. MAH (Under Radar/PO Box 1641/Seaford, NY 11783; underradar.com)

THREATS • 12 Punk Moves CD

Somewhat melodic punk that's well played but really nothing too new. The vocals are roughly sang and of an observational nature. The guitars have the usual buzz-saw sound and the drumbeat follows the "1-2-1-2" path. It's not bad, it just sounds like a lot of other stuff out there and doesn't really do much to differentiate itself. BH (Dr. Strange Records/PO Box 1058/Alta Loma, CA 91701)

TRUE IF DESTROYED • CD

The one-sheet that came with this compares True If Destroyed to bands such as Rites Of Spring and Current. I can go along with that, there's a melodic component to the music but a good intensity level is maintained as well. There is one big comparison that was overlooked though, Milemarker. While the melodic feel of Rites Of Spring and Current is present there's also a darker and more precise feel that really does remind me of older Milemarker at some points. So if you're at all into these bands then you should definitely check this out. BH (Ed Walters Records/11 S 43rd St./Philadelphia, PA 19104; edwaltersrecords.org)

TETSUO • Malmohrakign CD

Starts off sounding like death metal up the goddamned ass! It then moves on to having a Converge/Dillinger Escape Plan sort of influence. Total math core, dude. Not my thing at all. The drums ruin it completely for me, as they sound very digital, triggered, and almost as fake as Pam Andersons well, entire being. NW (Whorth Records; whorth.com)

TARANTULA HAWK • Album #1 CD

This is apparently a re-release and new review for this album from 2000. When it first came out, it didn't get that much attention on the press, so here it is again. I have to say, this band is one of the many that I've been meaning to check out, but never have until now. I regret not getting this earlier. Tarantula Hawk plays prog-death rock, with lots of interesting drumbeats and eerie sound effects. There are no vocals, but I think this band does fine without them. The melodies have a real horror sound to them, similar to Rudimentary Peni but taken to a whole new level. I feel like I've stepped in to a Halloween nightmare when I listen to this, and it's fucking great. Two bass players and eerie synth-organ sounds make this album unique, and often the band finds themselves in really cool niches of melody and beats. I don't know why this was overlooked earlier, but I think this is a really unique and excellent album. DJ (Life Is Abuse/PO Box 20524/Oakland, CA 94620; lifeisabuse.com)

TEXAS THIEVES • Killer On Craigslist CD

The Mordam flyer describes this as skate core in the vein of JFA and Zero Boys and I suppose that is accurate. I, uh, can't for the life of me find anything appealing about this. And lyrics like "Nobody likes you, everybody hates you, you gotta (sic) price on your head" (from "Price on Saddam's Head") just make me think that these guys have the mental capacities of a bunch of four year olds. Sorry, I never understood some people's fascination with playing dumb. This is boring. MH (Dr. Strange Records/PO Box 1058/Alta Loma, CA 91701) [Hey, the Zero Boys were AWESOME! So sure maybe Texas Thieves aren't no good, but don't compare them to the Zero Boys! You better take that back Marianne or you and I will have to rumble! The Zero Boys rule! They rule I tell you!!! - Kent]

THIS TRAGIC HERO • CD

Seven metallic political hardcore songs from this southern Florida band plus a cover of Boston's 1976 classic "Peace Of Mind." This CD is an odd beast. The music is a hybrid of straight up metal (complete with '80s style solos and licks), early '90s chugga hardcore, slightly strained tough guy style vocals, and a dash of clean "pretty" guitar work to top it off. Usually the lyrical content accompanying styles like this is mindless and generic, but these lyrics are sincerely written political statements about how fucked up our world is. The well-written explanations offer a positive means of countering some of the ugliness we see in our lives. The whole thing has a strong DIY feel with a nice silk-screened chipboard foldout cover and a micro 'zine style booklet. PK (\$7 to IFB Records/4447 St. Clair Ave./Ft. Myer, FL 33903; jiyuna.net)

TIGERS! • 7"

Aside from possibly An Albatross, this could very well be the most well rounded degenerated example of the patented San Diego sound: 1.) Free-jazz compositions chock full of inarticulate start/stop time signatures. 2.) Clown vocals. 3.) Sloppily typewritten Dadaist lyrics that make no sense. 4.) Band named after an animal. 5.) Exclamation mark at the end of animal band name. For further instruction: copy, paste, repeat. MM (Chinchilla-Tone Recordings; dangerchinchilla.tk)

TILLY AND THE WALL • Wild Like Children CD

Hmm... What do I say about this? It's the kind of stuff that you might get beat up for in high school if you got caught listening to it by the punks. From what I understand, it's on the new label run by Omaha heart throb Bright Eyes. Now again, just mentioning a phrase like Bright Eyes in certain crust punk circles could cost you your teeth or even a busted nose... so be careful. But you can see the Conor Oberst influence on the band. Tilly And The Wall's music, it's folksy and catchy and the music you might turn on during a date with a girl who you met from the Lilith Fair. In a weird way, it might be what Operation Cliff Clavin might sound if they were on the folk/hippie tip and wore Burkenstocks. It's not bad, but it could easily be the song playing at the end of Dawson's Creek, when Pasey goes running back to the party for that special girl... And maybe that's your thing? Just don't tell the punks. MO (tillyandthewall.com)

TOTAL VERLUST • LP

Political punk from Germany which heads towards Tragedy territory but is much coarser and rougher around the edges. This comes with socially and politically conscious lyrics in German, as expected. I don't want to dismiss this band as irrelevant because they really aren't but from a purely musical standpoint I wasn't into this enough. The mediocre recording doesn't help with that, either. If you're a fan of Portland stuff you'd probably dig this, though. Oh, and it's hand-numbered, too (500 copies). MH (Suburban Hardcore; suburban-hardcore.tk)

TWENTY TO ONE • Suburban Battle Cry 7"

Maybe it's the flat recording, but these songs sound uninspired. Instead of attacking their instruments they're just running through the songs and reciting the lyrics. Mid tempo hardcore (or is it hardBORE?) punk with some youthcore influences. Should have been a demo. MA (\$4 to FNS Records/PO Box 1299/Boston, MA 02130; fnsboston.net)

TALK TO PLANTS • *Casual Living* CD

Six semi-epic instrumental rock songs with keyboard and cello. I feel like I'm listening to late night improvisational jams performed in some seedy bar. I've listened to this several times and I can't get into it. The songs are too long, the keyboards are too cracked out and the guitar is too annoying. PK (Cosmonaut Records; cosmonautrecords.com)

ÜÄÏY•BÄÄIOØHØIOÜ • 7"

These guys play some fucking fierce hardcore from Scandinavia. (I think.) This is the first I've heard of them and there's no lyric sheet so it's hard to figure anything out. They play the classic sound you've come to expect of the area, with face melting leads and slaughtering drums, reminiscent of Mob 47, the Shitlickers and Anti-Cimex. This is a modern classic, get it while you still can. NW (Krossa records; krossarex@hotmail.com)

ULTRA DOLPHINS • cassette

This cassette is limited, so I doubt you can even get it anymore. It has three songs from Ultra Dolphins and one noise remix. It is almost impossible to read the information in the cover, so that is all I can really say for sure. The music on this is awesome. Ultra Dolphins plays an intense hardcore sound that blends together emotive melody and screamo energy. The sound builds, clashes, and rocks at all the right moments to suck you in and keep you there. Good stuff. LO (The Perpetual Motion Machine; theperpetualmotionmachine.com)

UNDER PRESSURE • *Habits* 7"

I like this EP a lot. Kind of reminds me of where the cross over thing with metal and hardcore was going in the mid-late '80s. These guys are from Canada but sound like they could be from Texas in 1985 with perhaps Mark Telfian screaming for them. Six songs in all on this slab of wax. It's the first sound pollution record I've heard in years. NW (Sound Pollution/PO Box 17742/Covington, KY 41017; sound-pollution.com)

UNPERSONS • *IV - Self Portrait* CDep

This one is really non-definable when it comes to genre. It is indeed a good listen, a one track CD of a 15 minute song with so many twists and turns that it always stays interesting. There are no recurring melodies in the song, and from one minute to the next it is completely different. Unpersons play disjointed hardcore, with dark and dismal riffs and lyrics, and the singing, while really good, sounds as if the singers are truly agonized. The album art and lyric sheet is excellently done, and the music production and sound quality is top notch. Life Is Abuse really have put out some interesting and different albums in the past years, and this one is another great addition to their titles. DJ (Life Is Abuse/PO Box 20524/Oakland, CA 94620; lifeisabuse.com)

USUS • CD

Metallic hardcore with an emphasis on the metal. Actually, everything about this is metal. Guttural growling over plodding metal with plenty of riffing and double bass drumming. Fantasy lyrics in English and Croatian (?) about castles and evil stuff. Samples that are supposed to be eerie and cover art that features a moody blue tinted snapshot of a forest. JB (Brand New Place c/o Mario Tucman/Stefaniceva 4/10000 Zagreb/Croatia)

VAMPIRE CAT • CD

Fifteen songs, 13:08 minutes. A neat CD in a coarse but cool looking handmade cover. It starts out reminding me very much of bands like 1905 and Against Me!, but Vampire Cat have their own sound. Yes, this is sweetly melodic and features only slightly distorted guitars. I like this because it's just simple and heartfelt and totally unpretentious. The recording is very good for what I assume is a demo. Well done. MH (138 Cehesterville Rd./Landenberg, PA 19350)

THE VANISHING • *Still Lives Are Failing* CD

Poo, this band has a contact address for publicity purposes. Fucking losers, I poo on you. So this is some kind of goth/new wave concoction as expected. I thought this stuff was ridiculous when I was 13 and as far as I'm concerned (22 years later) none of that has changed. I'm trying to think of a musical style that would be even more vomit-inducing if revived today. I don't know... Disco? No, disco would be better than this. Definitely. You know how some people feel the urge to push somebody in front of an incoming train or stomp on little dogs? What I want to do while listening to this is sand-blast these people's death make-up off their faces and THEN push them in front of a train (and maybe later stomp on their dog if they have one). Apparently there are also two videos on this CD, but thankfully I couldn't play them on Brett's computer. (Me so sad...) Did I mention how much I hate this already? Who buys shit like this? MH (Gold Standard Laboratories/PO Box 65091/Los Angeles, CA 90065)

THE VICIOUS FIVE • *The Electric Chants Of The...* CD

Eight songs, 13 minutes. I didn't know they wore fancy pants in Portugal... This sounds like it could well be on GSL. Snotty, high pitched vocals over very slightly distorted guitars. High on attitude and pretty agro considering the genre. I think at one point I even asked Lisa, "Is this an Italian straight edge band?" because they sounded just like that for a moment. I'm only guessing now but it is possible that The Vicious Five listen to At The Drive-In and Omega Cinco a lot. Not bad if you like your music slightly annoying—I know a lot of people do enjoy a certain edginess, so they might as well check out these Portuguese. MH (PO Box 9847/1911-701 Lisboa/Portugal; thevicious5.com)

VICTORY AT SEA • *Memories Fade* CD

Eleven arty indie rock songs from this quartet. The violin and piano add texture and depth, but the female vocals courtesy of Mona Elliott define this record. I hear a slight similarity to Kristin Hersh (of Throwing Muses), which is revealed through subtle use of her vocal delivery over the course of the album. For the most part, Elliott keeps her voice under control, aside from the first track where she proves she can belt it out when necessary. These songs are definitely well written and finely tuned, but the storylike quality of the lyrics drag this down. If I wanted narration, I'd read fiction. I want lyrics I can interpret and apply to my own life. For this kind of music, that lyrical quality should be mandatory. PK (Gern Blandsten/PO Box 356/River Edge, NJ 07661; gernblandsten.com)

THE VILLAINS • 7"

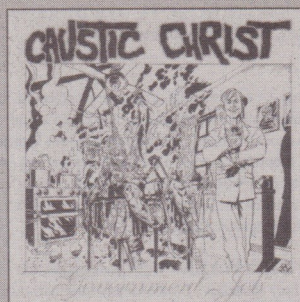
I was a bit let down by this EP only because there are only two songs, and both songs I really dug, and wanted to hear more by this Boston band. Fast punk that's almost on the verge of sounding like good oi. Good drinking music for a drunk like me, on a day like today. I can totally see Chris Markam doing the bird dance to this slab of wax while working 60 feet up on a 32-foot ladder. Dance boys, dance! NW (\$4 to FNS Records/PO Box 1299/Boston, MA 02130; fnsboston.net)

VOID CONTROL • *Self Titled* CDep

At times Void Control sound like a total knock off of Southern California's D.I. which seems weird to me as I would be surprised to find out that people still give two shits about D.I. in 2004. I thought the comparison so acutely that after listening to this CD several times I also listened to all my old D.I. records. Void Control are from New Jersey, and if you like melodic '80s punk ala D.I. then you will probably dig this. I liked it quite a lot, but I loved the melodic '80s punk from Southern California. Seriously, a total D.I. knock off. Good stuff. KM (17CM/PO Box 563/Lakehurst, NJ 08733)

VIOLENT MINDS • *Riot!* 7"

Quite possibly the best record I've heard all year. A steady diet of Negative Approach and first wave oi bands makes Violent Minds a muh-fuggin' powerhouse!!! A lot of bands are going for this style, yet they all fall short of the mark. Only Violent Minds is convincing. The music and lyrics are perfect companions. All about fighting and wrecking shit, and when I hear it I want to do just that. Short, tight, and goddamn urgent with a gruff vocalist who can belt the words with force. This record is awesome!!! AWESOME!!! A bonafide classic. Sleep on this and you'll cry like a baby later, or hand over half your paycheck to some anonymous stranger on Ebay. MA (Parts Unknown/PO Box 4835/Toms River, NJ 08754; partsunknownrecords.com)



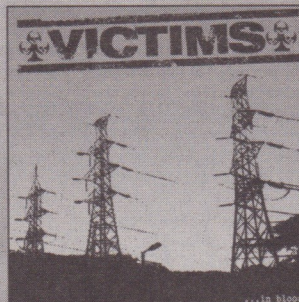
Caustic Christ "Government Job" 7"



Wolfbrigade "D-Beat Odyssey" 12"EP



Vitamin X "Bad Trip" LP/CD



Victims "Victims ... In Blood" LP/CD



7" RECORDS:

CAUSTIC CHRIST Government Job
DESTROY Burn This Racist System Down
CIVIL DISOBEDIENCE In a Few Hours...
DAMAGE DEPOSIT Do Damage
DAMAGE DEPOSIT Straight to the Bottom
AUS ROTTEN Fuck Nazi Sympathy
ANY LAST WORDS S/T ep
AMD I PETERSENS ARME Blod Ser-Mere...
BRISTLE System
CODE 13 Doomed Society
CODE 13 A Part of America Died Today
CODE 13 They Made a Wasteland...
MASSKONTROL Warpath
H 100s Texas Death Match
MURDERERS S/T
NOTA/BROTHER INFERIOR Split
KAAOS Nukka
CLUSTER BOMB UNIT Dirty...Weapons
NINE SHOCKS TERROR Mobile Terror
DS 13/CODE 13 13 Song Split
DS 13 Aborted Teen Generation
TEAR IT UP S/T
CAUSTIC CHRIST S/T
TAMPERE SS Kuolutt & Kuopattu
TAMPERE SS SS Sotaa
PROTESTI S/T
RIISTETYT Tervetuola Kuolema
VITAMIN X People That Bleed
ASSEMBLY OF GOD Submission
SPAZM 151 Power Songs
SPITTING TEETH Don't Believe the Hype
PATH OF DESTRUCTION 1 AM
UNITED SUPER VILLAINS Escapist

LPs, 12"s, CDs:

SKITSYSTEM Ait E Skit LP
CAUSTIC CHRIST Can't Relate LP/CD
CODE 13 Discography CD
DS 13 Killed by the Kids LP/CD
HOLDING ON Just Another Day LP/CD
KAAOS Riistinaulittu Kaaos LP
MISERY The Early Years CD
NINE SHOCKS TERROR Zen... LP/CD
RESTARTS System Error LP/CD
TEAR IT UP Taking you Down With Me 12"/CD
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Twin City Punk/HC compilation
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FROM ASHES RISE/VICTIMS LP/CD
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VOETSEK • The Castrator Album CD

Jesus Christ, there are 40 songs on this! No wonder they have a song about how they don't buy records from bands whose name they can't read because they used some fucked up font. I guess you can only write so many songs about Bush and anarchy and the scene. This band isn't half bad though; they get their point across in a snappy manner and the songs are all over fast. However I got the biggest enjoyment out of the fact that their singer sounds like some kind of leprechaun. Oh no, wait, it's a woman singing! Makes sense (the whole castration theme makes more sense now, too). These are some tough fucking vocals, I have to admit. I like this a million times better than that Funeral Shock 12". MH (Six Weeks/ 225 Lincoln Ave./Cotati, CA 94931; sixweeksrecords.com)

WOLVES! (OF GREECE) • 10"

I played this without really looking at it, thinking that this was a Wolves 10" and then after a while I thought this really isn't what I remember the Wolves sounding like. Their singer sounds exactly like the guy from Bob Tilton... How is that possible? So I finally had a look at the record and I realized that this is a different band and that it's indeed that guy from Bob Tilton on vocals. Wow, I can't believe how brilliant and stupid I can be at the same time. Surely this must set some new kind of record... But this is good, it's like Bob Tilton covering U.O.A. Kind of far out and tight at the same time. I think fans of Panthers, Nation Of Ulysses, and Antioch Arrow would be really into this because it has "fancy pants" written all over it, but the cover and artwork doesn't make me want to hit them over the head with a very large zucchini at all. The funniest thing is that I looked at the band pictures and tried to figure which of the guys was Andy Skelley and eventually I had my mind set on one of them and I was totally convinced that it was him, when in fact it was just some British bloke. Dah, life is full of surprises. Oh, and then you die, by the way. MH (Gringo/PO Box 7546/Nottingham/NG2 4WT/UK; gringorecords.com)

WET CONFETTI • This Is So Illegal CD

Ten art rock songs from this Portland, OR 3 piece. The monotone male and female vocals of the "talk-singing" variety make for a bland listen. Even the keyboards on this recording are barely there. The last track "Where The Sound Hits" is definitely the most innovative, but I'm a sucker for anything played backwards and looped. The CD came in a fold out white cardstock cover with a 2 color silk-screened design on the inside and out, but there were no lyrics. The inside spine was even hand numbered, but I guess after all that energy the best thing they could include was a pink colored one sheet about how they "have been working their asses off to get where they are today... and (will)not be just another mediocre band of the moment." I'm not convinced, but maybe you will be? PK (wetconfetti.com)

THE WEIGHT • 10 Mile Grace CD

Ten songs, 49:27 minutes. So kids, this is alt country. Stop reading if you don't care. I have to say that I actually enjoy this style quite a bit. I like how this genre usually produces these really sad, bittersweet lyrics. The Weight is no exception. The words are melancholic to the max and the music flows very pleasingly. I don't know how many of you enjoy Richard Buckner or The Walkabouts, but if you do, you might want to check this out. MH (Sabot Productions/PO Box 28/Gainesville, FL 32602; sabotproductions.net)

WAR OF WORDS • 12"

Mid-tempo punk with alternating male and female vocals. The songs are tight and well put together but don't really stand out much from other stuff out there in the same genre. If you're really into straight-forward mid-tempo punk then this is really worth checking out, but otherwise it isn't that interesting. BH (Kämäset Levty c/o Jukka Nakari/Perinetgasse 1-6/1200 Wien/Austria)

WITCH HUNT • EPs & Crucial Chaos Radio Session CD

This CD is a collection of the 2 EPs that this band has done, as well as a live performance on a college radio show. Witch Hunt are a 3 piece anarcho-punk band from the Northeast, with female and male vocals. They sound kind of like Fleas & Lice in certain aspects of drumbeats and song structure, but also have a melodic punk edge that makes them unique. I constantly find myself really relating to the lyrics written by them, so I'm really into their message. If you haven't heard the 7"s, here they are. I like these songs a lot, but their newest LP is definitely my favorite. What I like most about his CD is the live radio session. The mix is not the greatest, but the sound clarity is great for a live performance. They play all of their songs from the EPs and also include a Siege cover (how rad is that?) as well as one song from their newest LP. The music is intense, sincere, and really punk. This band is great! DJ (Profane Existence/PO Box 8722/Minneapolis, MN 55408; profaneexistence.com)

WITCH HUNT • ...As Priorities Decay LP

Twelve tracks. This three piece, which consists of two women on bass and guitar respectively and a man on drums, is pretty impressive. All three members sing, so you get the classic male female grind/crust/punk vocal attack. The LP comes with a huge poster and both lyrics and explanations. The music is a combination of melodic punk, grind/crust influences, and straight up hardcore. They have enough variety to keep it fresh. The singing can vary from screaming to singing to throaty growling. I really like this band. Political, punk, and pissed. Cool by me. KM (Profane Existence/PO Box 8722/Minneapolis, MN 55408; profaneexistence.com)

WELCOME THE PLAGUE YEAR • debut CD

Welcome The Plague Year has risen from the ashes of Makara, You and I, Neil Perry, and Joshua Fit For Battle. Yes, that alone is enough to get people's attention. However, Welcome The Plague Year isn't necessarily a continuation of any of those bands, but more of a synthesis and evolution. There is a heavy and ominous texture to their sound, and certainly a chaotic screamo influence, but they are more controlled and brooding. I thought this was pretty good. As noted it is quite ominous with a depressing spirit that threads through their songs. I definitely think that fans of the fore-mentioned bands will dig this. Slower, heavier, and darker. KM (Electric Human Project/500 South Union Project/Wilmington, DE 19805)

WELCOME THE PLAGUE YEAR • debut LP

This is another screamo all-star band, featuring members from Makara, Joshua Fit For Battle, and Neil Perry. Most of the stuff on this LP resembles much of these past bands, which is a good thing if you were into any of those bands but if you're looking for something completely original then this isn't the release to find it. All the songs blend into one long epic song, which can be good or bad, depending. Welcome The Plague Year has male and female completely non-understandable screamy vocals, huge emotional buildups, and really good drumming. This is emo as all hell, damn. Think Portraits of Past or Funeral Diner, but a little more heavy and a little more epic. The layout is pretty nice, as always with EHP releases. I guess you could just lump it in with all the other "screamo" releases but I could care less, I'm a sucker for this stuff. CB (The Electric Human Project/500 S Union St./Wilmington, DE 19805; electrichumanproject.com)

WORKERS ETIQUETTE MANUAL • The Haves... CD

Nine straightforward "chugga lite" hardcore songs from this German quartet. At times, the vocalist reminds me of Ben Sizemore from Econochrist, only his voice is even deeper and belies a German accent. The lyrics deal with the damaged human condition in some form or another. I wanted to like this, but it's too generic to make an impression. PK (workersetiquettemanual.org)

YOU'RE NEXT • Pushing Forward 7"

Rippin' hardcore with a noisy and chaotic side. This is what youthcrew bands could sound like if they took the gutless polish of their recordings. You're Next tears through the songs with a quickness, yet they're not a thrash band. They incorporate breakdowns, stop-go parts, and tempo changes to keep you, the listener, on the ball. "Hollow Figures" is my favorite cut on this with the rockin' chorus breaks. Pretty good stuff. Comes on purple swirled vinyl. MA (High Fidelity Records/PO Box 1071/Grover Beach, CA 93483; highfidelityrecords.com)

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on Level Plane Records.



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YEAR FUTURE • *The Hidden Hand* CD

I thought Year Future was fantastic the one time I saw them live. Awesome drumming, well put together songs, and solid singing. Great. I wasn't all that into *The Hidden Hand* at first, however. I think my expectations were too high. Over time I have grown to like these songs, though there is no doubt they had a driving vitality live that seems to be missing from the recording. Still, I am certain that Year Future is a good band and with each listen I find these three songs to be more engaging and interesting. Year Future features ex-members of The Vss, Dead And Gone, Talk Is Poison, Angel Hair, and a few others; all of which were accomplished bands. Obviously with such a track record it is clear that Year Future knows what they are doing. Two thumbs up from me, which kind of surprises me since I really wasn't that impressed on first listen. KM (GSL/PO Box 65091/Los Angeles, CA 90065; www.goldstandardlabs.com)

YDI • *Out For Blood* CD

These guys were way ahead of their time. It was 1983 in Philadelphia and these guys were going crazy playing a totally noisy brand of insane hardcore. Thirty-seven essential tracks on this CD. Fifteen blown out and fuzzy sounding songs from the demo tape, nine songs off of the *Place In The Sun 7"*, two comp tracks, and the *Black Dust LP*. Nice fat booklet with an interview, cool pictures, and cool liner notes from Tesco Vee. Get this. NW (Parts Unknown//PO Box 4835/Toms River, NJ 08754; partsunknownrecords.com)

ZEROID • *2004 LP*

This is Zeroid's final release and it's as relentless and fierce as one would expect. It's the Northern German school of crushing, suicidal hardcore that can often be heard on Per Koro Records. Their lyrics are political but they are written in a rather poetic manner. Sometimes I wish that bands that do this sound would write lyrics about Vikings fighting fire-spewing dragons and stuff as it would certainly fit very well with the music, but I guess social commentary works, too. The artwork here is super nice and the recording is adequate. Good record if you're into the "dark side." MH (Unsociable Records/PO Box 105824/28058 Bremen/Germany)

V/A • *Organized Crime Records/Lifeline Records Sampler* CD

Most of the songs on here are pretty good. Songs from Plan Of Attack, The Killer, Modern Life Is War, Sidewalk, Any Last Words, A-18, Revenge Therapy, Kill Your Idols, My War, Never Enough, xDicle Adx, and Def Choice. Some of the songs that stood out to me were Modern Life Is War (intense melodic hardcore), Any Last Words (sk8 thrash), Kill Your Idols (hardcore/punk), and Def Choice (fast HC). CD (Organized Crime Records/PO Box 213/Brookfield, IL 60513; organizedcrimerecords.com)

V/A • *Under No Boundaries* CD

Oh great, nothing like another lousy comp of bad bands no one cares about to clog up the review process for *HeartattaCk*. There seems to be quite a scene going on in Singapore these days, unfortunately nothing offered here is any indication that any of it's listenable. Instead you're left to endure Statement Of Outrage, Topsy Turvy, Endless Struggle and a few more with illegible logos each offering up three or four songs of poorly recorded and horribly performed "crust" punk. It should be noted that I use the term "crust" loosely because the majority of this sounds more like bad powerviolence mixed with Venom. Think this review sucked? Try listening to this thing all the way through. MM (Epidemic c/o Muhd Zarifi/BLK 381/Clementi Ave. 5/#09-384 Singapore 120381/Singapore)

V/A • *Mein Comp 7"*

I am writing this on the eve of the US Presidential elections. I can only hope that Bush will be voted out. Kerry isn't exactly an amazing choice, but Bush MUST GO! And that is exactly the point of this 7". Tear It Up, The Oath, Knife Fight, Fourteen Or Fight, Limpwrist, Punch In The Face, John Brown's Army, Gate Crashers, Reagan SS, and Last In Line. Yeah, I know, how can all those bands be on one 7"!?! Short songs, and compressed sound. Not the most dynamic sounding 7", but with a line up like that you really can't pass on this one. Definitely a must have for hardcore lovers. Also, it is nice to see some political content from the hardcore scene. Hopefully this 7" will be irrelevant in a few days, and Bush will be gone. Get it quick. KM (Youth Attack/Soviet State)

V/A • *To The Bitter End: International Punk Hardcore Compilation* CD

So there are a shitload of bands on here that you have never heard. They all for the most part really soulful, almost pop punk type stuff. I think homeboy from At War should have kept playing punk/metal instead, oh well. Ultimately though the best band on here is Juggling Jugulars from Finland who play fast urgent punk with strong female vocals. Ancient Chinese saying: Man who stands on toilet is high on pot. CF (Vinehell Productions/PO Box 36131/San Jose, CA 95158; vinehell.com)

V/A • *Dirty Half Dozen* CD

Serving as a document of six South Coast UK bands you get a mixture of various styles. Pilger starts things off with some hardcore punk set firmly in the present. The singer sounds sort of like Pete from Red Monkey, and they reference 7 Seconds in the lyrics to "As Equals." The other straightforward hardcore band on here is Intent, who brings the speed. Humans The Size Of Microphones are a noisy disjointed affair. Circus Act and Disoma are along the lines of early to mid nineties emo. You're Smiling Now But We All Turn Into Demons is stoner rock, not to mention a ridiculously long band name. MA (Millipede Records/3 Cedar Gardens/Portsmouth, Southampton/SO14 6TG/UK)





The Disease/Fax Arcana
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V/A • DMC-II CD

This is a 68 track drum machine CD comp featuring 25 bands. The bands are Gynophagia, Gruuthaagy, Ganglia, Basket Of Death, Shunt Incision, Thaddeus, Shotgun Funeral, Gilt Shasie, Yoda's Eye, Fight Satellite Taxes In Utah And Arkansas, Sarsl, Electrocutonerdz, Iron Bitchface, Genghis Tron, Bhr Genocide, Pigeon, The Narcoleptic Riot Project, Gigantic Brain, Twodeadsluts Onegoodfuck, Smothered Brothers, Tourette Syndrom, Underage Cuties, Tangled In Wires, Your Third Eye Is A Bullet Wound, abdRed Hot Poker. My copy might skip. WHO THE FUCK KNOWS!? MAH (Einsteinium Records; iamfrantic.com)

V/A • For The Kids CD

Chain me up and feed my guts to vultures, hang me from my thumbs and boil me in a cauldron, lay me out on the rack and stretch me into a pretzel, please, I beg of you, anything, anything but this. I have never known a torture more painful than this CD. It is crazy how excruciatingly remorseless pop punk can be. Who knew? Four arduous melodic abortions exemplify why I will be soon leaving the punk scene once and for all. Why, if were not for my Negative FX record and my Minor Threat DVD I'd just as soon bury myself alive and wait out oblivion in good faith. MM (60 Fattest Stereo c/o xHafiz/Tampines St. 45 BLK 498F/#04-414 Singapore 524498/Singapore)

V/A • Montreal Spirit: A Dare To Care Records Family Compilation CD

This is a self-described "budge" or "cheap and sweet" sampler from the Dare To Care label out of Montreal. Twenty bands and twenty tracks of mostly melodic punk and ska. There are 14 unreleased tracks, although I counted 13 on the actual track listing on the back cover. 1 quarter for every CD sold will be donated to CKUT 90.3FM, which is Montreal's free form radio station. The bands are: The Sainte Catherine's, Fifth Hour Hero, Ann Beretta, Suck La Marde, The Fallout Project, The Insurgent, The Frenetics, Selfmademan, The Honor System, The Couch Addiction, Young and Lost, The Planet Smashers, Naked N' Happy, Rollerstar, Final Baton, ...And The Saga Continues, La Descende Du Coude, Speakeasy, Simon Ledue, and Yesterday's Ring. PK (Dare To Care Records/PO Box 463/Station C/Montreal, QC/H2L 4K4/Canada; daretocarerecords.com)

V/A • Newest Industry: A Compilation 2002-2004 CD

This is a label sampler featuring 15 bands and 27 tracks of almost all previously released songs on the Newest Industry label from England. The only previously unreleased song is "Gu" by No Choice. There are also a couple of songs that are just about to be released for Annalise and Can't Say on this label and some stuff that has never been available on CD before. As I typed this I recognized the first Bedford Falls song from their split with The Enablers which I reviewed last time. Most of this stuff is melodic pop punk, some a little heavier on the punk end, but none of it strays too far. Newest Industry is sort of like the No Idea of England, but bite sized. Bands include: Four Letter Word, The Phoenix Foundation, No Choice, The Enablers, Annalise, NRA, Bedford Falls, I Excuse, Shonben, Black Cougar Shock Unit, Can't Say, Fifth Hour Hero, Panthro UK United 13, The Paperbacks, and Sedaced. PK (Newest Industry/Unit 100/61 Wellfield Rd./Cardiff, CF24 3DG/UK)

V/A • Pick A Winner double CD/DVD

Load Records is the Providence, RI label no one admits to liking that caters to the avant-garde spectrum of art school kids who make music. A scene which many are predisposed to hate, I for one have succumbed in my late twenties and find much of what they release enjoyable ALMOST to the point of a purchase. If you're unschooled in the style of music they deal in, then try your luck this label sampler. Envision disjointed assemblages of bands that play songs buried in distorted Echoplex's, video game chirps, and garbled distant vocals. Pixelatn, La Machine, Wolf Eyes, Extreme Animals: all worthy of praise. As a bonus this comes with a DVD of animated segments to accompany each track that will leave you biting off your tongue in a violent seizure. Bravo! MM (Load Records/PO Box 35/Providence, RI 02901; loadrecords.com)

V/A • Welcome To Montana... Come Die With Us CD

As you can probably guess from the title, this is a compilation from Montana that spans a twenty-year period. There is a good mix of new and old on here with twelve bands playing forty-nine songs. The packaging is pretty good and provides some history on the bands as well as rants about the scene in Montana as well as a complete list of resources. Bands included are Disgruntled Nation, Ass End Offend, Venal I.V., Sasshole, The Anti Diffrancos, Miscreants, Humpy, Pat Phylum, G.O.P., The Banned, Deranged Dictation, and Bastard Squad. Most of the music is mid to fast pace hardcore and punk. There is some quality stuff on here and it is a good compilation from a scene off of the beaten path. JB (Poisoned Candy Records/PO Box 9263/ Missoula, MT 59807; poisonedcandy.com)

AFFIRMATIVE ACTION JACKSON/ THE SOUND OF FAILURE • split 7"

I had their demo from at least 4 years ago, and all I can say is the AAJ has fully grown, gotten tight, and found a sound that they play very well. The word powerviolence can't help but to be used here as they blast like crazy, but mix it up with some interesting slower rocking parts. A great improvement over the demo, that's for sure. The Sound Of Failure's vocalist sorta reminds me of Alec Mackaye. So it makes for a great sounding side. NW (Dine Alone c/o Jeff Pelly/PO Box 63536/ Philadelphia, PA 19147)

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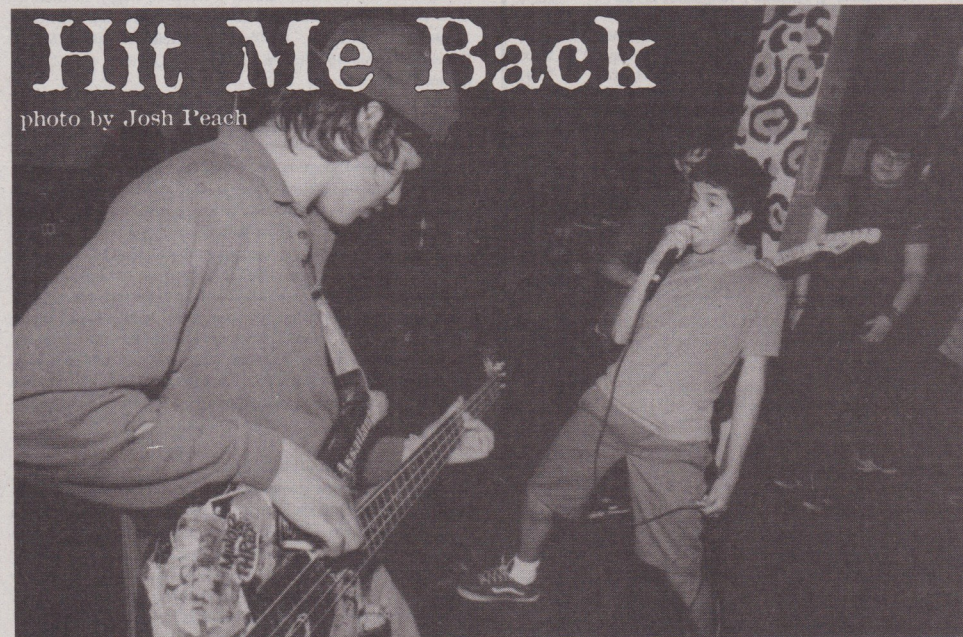
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ALL THESE WHILE.../HIGHSCORE • split CD

Took me a couple listens to warm up to All These While... (from Malaysia). Give it a passing listen and it's just raw noisy hardcore. Sit down and listen to it closer and it's raw noisy hardcore. The fire of their music is in its simple straightforward approach. Reminds me of Larm, without being a direct rip off. Blunt lyrics on racism, homophobia, betrayal, and George W. Bush, among other topics. With every subsequent listen, I'm liking these guys more and more. Highscore (from Germany) have a bit of a fuller sound with youth crew influences mixed in with thrash. I like them better on this split than their LP. The songs are fast, pissed, and have an edge that is undeniable. However, they need to stay away from covering Black Flag's "Rise Above" and Reagan Youth. Highscore are definitely a good band, but Reagan Youth or Black Flag they are definitely not. Despite this minor complaint, if you're looking for straight up hardcore with speed, then you can't go wrong by this. MA (Inferior 666 Records/21 Taman Jasa 2/33000 Kuala Lumpur/Perak/Malaysia)

THE ASSISTANT/THIS SHIP WILL SINK/TAKARU • split CD

This is quite amazing—three of my favorite hardcore bands coming together for a three-way split. The Assistant leaves us with their last recorded song before disbanding, and it's an epic one (over 7 minutes). Male/female vocals, guitars that chug, climb, and go crazy, hardly noticeable keyboards, and precise drumming. This Ship Will Sink is very similar to The Assistant, understandably so (guitarist Tom played in both bands). They tend to be a bit more heavy and brutal, with a different but still able vocalist. Any band without a bass player that can sound that heavy gets props from me. Takaru gives us three songs in the bearded hardcore vein—short, punishing, and brutal, with fiercely political lyrics. Highly recommended. Five songs in sixteen minutes. CB (Waking Records/1803 Riverside Dr. #5M/New York, NY 10034; wakingrecords.com)



Hit Me Back

photo by Josh Peach

ATHLETIC AUTOMATON/MADE IN MEXICO • split CD

Going by the 2002 census, Rhode Island is home to just over 1 million people. Not much at all, and it makes perfect sense when the size of the state is taken into account. Why then they can pump out some of the most fucked up and haywire musical creations in the New England area (and possibly the country) is beyond me. Athletic Automaton and Made In Mexico were both born out of the death of Providence's own trouble/noise-makers Arab On Radar. Living in the shadows of brethren The Chinese Stars, these two groups are definitely not getting the attention in which they deserve. Athletic Automaton starts things off with two experiments in audio abuse. Ceaseless guitar tones like knobs being tweaked, changing the voltage of shocks administered to your head. All while a 10-year-old plays a \$9 drum set in your lap. Made In Mexico does not stray to far away with their three, but still cover different grounds. Their sound is more damaged and breakneck, with a hollow feeling. An unsteady gathering of Lightning Bolt, Swans, and Neurosis? I don't know... MAH (New Addition/PO Box 81162/Pittsburgh, PA 15217)

CAREER SUICIDE/JED WHITEY • split LP

Career Suicide has already been hyped to death, they play unbelievable classic '80s style hardcore. It avoids falling into generic rehash, and just sound like a truly classic punk band. Jed Whitey might be a little too rock for readers of this 'zine, but if you dig loud fast blazing tuff as nails brutal punk rock, you'll love these ragers from beyond thunderdome. The lyrics are almost as funny as their LP, and the rocked out cover of discharge is raanaad. AH (Deranged Records/PO Box 543 Stn. P/Toronto, ON/M5S 2T1/Canada; derangedrecords.com)

CERIMONIAL EXECUTION/BORIGOR • split 7"

Germany's Borigor play a dullified death metal with some seriously tight drumming and come across like a soft-core version of Deicide (without the beer guts and biker vests). Lyrically I spy a nod to Beherit with references to "black blood" and in their imagery paint some sort of darkened holocaustic blasphemy, dabbled maybe with a touch of infernal intellectual restraint. Ceremonial Execution is much in the same vein as their counterparts, but infuse more chugging riffage and tread a bit too near "progressive" territory for my necro tastes. For me, what really delineates the boundary between savage metal and refuse chummed out by the trend ears is to know when to say when and not cram fifty parts into a two-minute song. Christians! All I know is that if I was in a TRUE metal band, the last thing I'd want is to see my name mentioned in this fucking rag. MM (Erose Records; geocities.com/eroderecords)

THE KILL/BIRDFLESH • split 7"

The Kill from Australia have a seven inch out on 625 and play screamy, blasting grind complete with gory cover art and song titles to match. Birdflesh, from Sweden, are much in the same style as The Kill and have some rather ridiculous but somewhat humorous lyrics. For those who like grind. JB (RSR c/o Sandro Gessner/Str. Des Friedens 45/07819 Mittelpoellnitz/Germany)

CONGA FURY/THE NITZ • split 7"

The Nitz plays fast, thrashy punk with a few short solos and drowned out vocals. They have one original on their side, and one Scholastic Deth cover which they pull off pretty well. Conga Fury is from Tochi City, Japan and play very similar material. I can't tell if he's singing in Japanese since there is no lyric sheet but the screaming is too frantic to make out anyways. Six songs collectively at 33 rpms. Check it out. MV (Complete Distort Records/403 S Broadway/Baltimore, MD 21231; reptilianrecords.com/completedistort)

FIFTH HOUR HERO/ THE SAINTE CATHERINES • split 7"

Two Canadian bands team up for this one. The Sainte Catherine's have a more straightforward approach, with melodic gruff vocals over a rockin' contemporary punk sound with a nod to Crimpshrine. The lyrics to the first song are an ode of frustration and judgment about encountering closeted "straight men" while cruising the gay ghetto, that is Montreal. The lyrics to the second song are more cryptic, but they more or less have to do with rejecting mainstream society and finding comfort in punk rock. On the flip, Fifth Hour Hero puts forth two tracks of melodic pop punk with slight indie rock leanings. The male vocalist has a good singing voice and the songs are catchy without being overproduced—which is key for this genre. More personal lyrics about travelling and discovering life, along with a tribute to someone who did them wrong. Fans of both bands should be pleased and anyone into this genre won't go wrong here. The fancy die cut fold over cover is an added bonus topping this whole thing off. Good job. PK (1-2-3-4 Go! Records/420 Wall St. #206/Seattle, WA 98121; 1234gorecore.com)

GUNNA VAHM/FIGHT AMPUTATION • split 7"

Gunna Vahm offers two songs that are strangely dissonant and quite tedious. There is something completely oppressive about these songs. It's like walking around with a bucket over your head. With so many bands around this is one where I would walk out if they played live because they're just not cutting it. Fight Amputation has a thrasher sound, but with the same drudging quality. Both bands recorded at the same studio, so maybe that guy there is to blame. The music, the words, the artwork of this entire record are just gray, like eternal rain and fog clouding your brain. Makes me hunger for pretty people lying on white beaches (if only to shoot at them, but still, some blue sky would be nice). MH (Reptilian Records/403 S Broadway/Baltimore, MD 21231; reptilianrecords.com)

DEFIANCE OHIO/GHOST MICE • split CD

If you're into folk punk, you should probably check this out. I'm assuming most people are familiar with Ghost Mice since they were just interviewed in the last issue—but it's this boy and girl who play acoustic guitar, violin, and both sing. They've been in a bunch of bands together, but I think this one really stands out from the others. The way they sing constantly all over every song, it's more about the stories anyway, and they have a knack for writing incredibly catchy choruses. I already knew 3 or 4 of these songs just from seeing them this summer. Defiance, Ohio is a little more like a punk hoedown with a banjo, violin, cello, upright bass, guitar, and drums. It sounds really fun and I really like the gruff vocals. They also cover a Gorilla Biscuits song, which totally rules. I usually don't like split CDs but these two bands make it work and keep it cheap and punk and good. FIL (\$5 to Plan-It-X Records/PO Box 3521/Bloomington, IN 47402)

DOGS OF IRE/DEATH TO TYRANTS • split 10"

This record looks pretty cool which is why I picked it up. Death To Tyrants is an instrumental band from New Hampshire. I kind of wish there were vocals, though. This is fine as it is, but I like my hardcore with lots of screaming. What you could do of course is play it in your car and make up your own vocals. There isn't enough driving while screaming, anyway, if you ask me. Dogs Of Ire have a singer. Woo-hoo! Their two songs are intense but somehow unfocused. They write songs like so many other bands nowadays. It's all like "now let's play THIS four times" and when they've done that the bass player says "now let's play this totally unrelated part after it," and then the drummer has a really great idea, too. In the end it's all kind of going nowhere. But like I said, a lot of bands play like this and Dogs Of Ire by far isn't the worst of them. They are pretty intense in parts and might make for a pretty good live band. But I wish there were more SONGS and less randomness. MH (Ethospine Noise/PO Box 1611/ Riverside, CA 92502)

EVIL ARMY/BURY THE LIVING • split 7"

It's not every day that you hear a great split 7". It's usually one strong band carrying the weaker band. Not the case here! No sirree... Both bands come through with grade A material. Evil Army is crossover, but with a rawer and more distorted sound. Fast, tight, and insane. Only three songs from these cats and I'm needing to hear more. This is the sort of band Nate Wilson would go nuts for. Definitely a band to watch for. Bury The Living comes back with some of their strongest material yet. Sonic proof they're one of the best around. Cey is easily one of the best drummers out there. I find myself focusing on what he's doing. Great sound, no blast beats, perfect timing, etc. The songs are a mix of tempos with tension running throughout. Excellent record on all counts. Get it already for christ's sakes! MA (Soul Is Cheap/PO Box 11552/Memphis, TN 38111; evilarmy.org)

I OBJECT/FOREVER YOUTH • split 7"

I find myself really connecting to what I Object has to say. Barb's straightforward personal and political lyrics are thoughtful and provoking. They fit well with the thrashy rock sound coming from the various instruments. The songs bang at your head and sweep you up in the high energy delivery. I want to see this band live. On the flipside, Forever Youth come at you with a distorted wall of thash and near grind. Their sound is similar to I Object but definitely louder and a little more sloppy (in a good way). Both bands infuse interesting ideas into their songs and make an effort to communicate with songs explanations/after thoughts. LO (Punks Before Profits; punksbeforeprofits.com)

EXOSUS/CLANCY 6 • split 7"

McCarthyism Records sure has an ear for all sounds abrasive. Maryland's Exosus lay down three speaker burning, mind blistering tracks leaving no time for you to think "holy shit." Everything is perfectly distorted and played considerably fast and on point, creating a sound I haven't enjoyed since Spread The Disease. Keeping up to speed is Clancy Six, with three songs of their own. A bit more bleak and callous, these guys remind of bands like Acid. Bottom line, this split rules and puts the new Converge album to shame. MAH (McCarthyism; mccarthyism.org)

FAST FORWARD/T CELLS • split 3" CD

T-cells plays strange offbeat synth pop that in a way reminds me of some of the new Black Dice material. I have no idea what they're all about as there are no lyrics in the linear notes and all the vocals are either bizzare chants or robot effects. Fast Forward has been known for their highly political shows and extreme secrecy of its members; but accordingly it includes kandy from The Locust, Le Shok, Nazi Skinz and Wrangler Brutes. They play dance pop with a sort of a lurking feel to it complete with their own set up of strange noises and effects. Five songs from both. Check it out if you like weird little blips and phaser noises. MV (Three One G/PO Box 178262/San Diego, CA 92177)

PATIENT ZERO/HRYDJUVERK • split 7"

Hrydjuverk is from Iceland while Patient Zero is from the United Kingdom. Hrydjuverk plays angry hardcore at a medium thrash speed. Straight forward and hard. Good. Patient Zero is the star on this record, however, with a full bore fast thrash attack that rips from start to finish. Manic and unstoppable. Energetic and brutal. This is a really solid split 7" that should go over well with fans of hard thrashy hardcore. KM (Holy Shit Records/Zandor Records/Cardigan Centre 145-149 Cardigan Road/Leeds LS6 1LJ/United Kingdom; xymumx@hotmail.com)

LA QUIETE/K.C. MILIAN • split 7"

One of my favorite European bands, La Quiete, pairs up with an instrumental yet interesting mathy rock group, K.C. Milian. La Quiete drives home two sweet songs, full of powerful drums, chaotic yet beautiful guitar playing, and passionate vocals; modern day emcore at its best, similar to bands like Portrait and Racin. K.C. Milian is much quieter than La Quiete, and gives a dynamic edge to the record. I would compare them to From Monument To Masses or Do Make Say Think, without the sound clips or epic parts. The packaging is minimal (no insert) but it looks good. CB (Cragstan Astronaut c/o Guglielmo Rossi/Sal. Inf. S. Anna 19-A/16125 Genova/Italy)

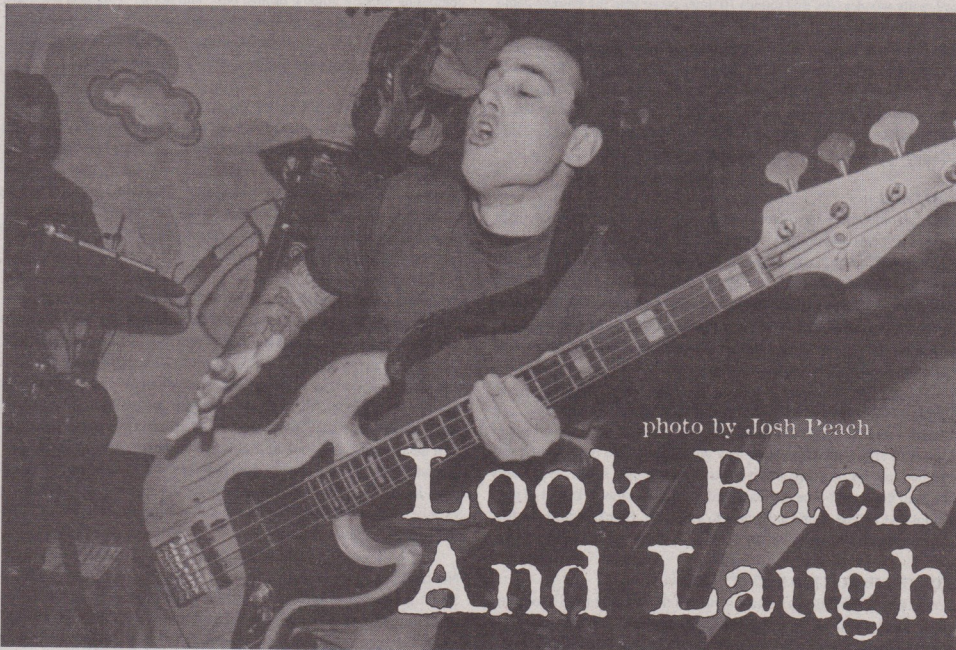


photo by Josh Peach

Look Back And Laugh

THE HIDDEN HAND/ WOLLY MAMMOTH • Night Letters split LP

HIDDEN HAAAAAND!!! This raging, heavy as fuck, doom trio is fronted by thee Wino of Saint Vitus. All you emo kids who have started trying to play "heavy" need to take a lesson from this guy he doesn't try to bring a "stoner rock" sound to his songs. He seems to have a natural instinct for writing heavy, crushing doom metal. Amazing. Now Woolly Mammoth sucks, they represent the shitty rock club side of this whole scene, waaaaay clean vocals, sort of a heavy grunge style not remotely doomed. You can actually tell the difference between the two bands based on the pictures of them. Hidden Hand are ugly, dirty, and don't seem to care at all about their appearance; where as Woolly Mammoth are a couple of posed out pretty boys. AH (McCarthyism; mccarthyism.org)

MASS GENOCIDE PROCESS/COMA • split 7"

MGP play gnarly crust in the truest sense of the word. Fans of State Of Fear and maybe ENT will dig it, but lets not kid ourselves you've heard one of these bands you've heard all of them. All that you need is a fairly brutal recording, and these guys have it. Coma on the flip side, who you may know from splits with Born Dead Icons and Autoritär, play slightly slower crusty hardcore. They definitely win me over due to the awesome Entombed style guitar tone, it just becomes that much more crushing. AH (Impregnate Noise Laboratories c/o Bohdan Machi/PO Box 2/76361 Napajedla/Czech Republic)

TUNES (FOR BEARS TO DANCE TO)/ JESSE WASHINGTON • split 7"

I was pleasantly surprised with this one; Tunes rip out two passionate emotional screamy hardcore songs full of energy and angst, as well as two vocalists. Very much improved over the song I heard a while back. They hail from Florida and sing about "The Man" and societal issues; members used to be in Tyranny Of Shaw. Jesse Washington has four songs here, a bit more chaotic and heavy than Tunes, and different enough to make this split a good one. They are now broken up and were also from Florida; members are now in Heroes and Hearsay. This split would please anyone that is into the new school screamo wave. Pink vinyl, too. CB (Somerlain Records/8215 SW 152 Ave. Apt #410/Miami, FL 33193; somerlain.net)

TALK HARD/RADICAL ATTACK • split 7"

Decent split. Talk Hard follow up their previous EP with three more cuts of metallic hardcore thrash. Ten years ago I would have called this powerviolence. But people today tell me that powerviolence was only applicable to West Coast bands of this style, and they quickly add it was a stupid term anyway. Go figure. Talk Hard sounds like something from the West Bay in the mid nineties. Sort of the bridge between Plutocracy, Spazz, and Godstomper. Weird references, but it makes sense. Work with me here! Radical Attack is more straightforward youth crew with a purposely raw and thrashy side. Pretty damn good at what they do. My only complaint is too many songs obsessing over petty issues in the scene. The world is way too fucked up these days to worry about shit like that. Musically, more youth crew style bands should take notes from the Radical Attack approach. I'd like to hear more from this band. MA (Moo Cow Records/38 Larch Circle/Belmont, MA 02478; moocowrecords.com)

LEGS UP/MY WAR • split CD

Legs Up plays pretty straightforward hardcore including mostly skip parts and lyrics about personal relationships and experiences. Nothing real original here, but the band as a whole plays together pretty tight. My War is a bit more chaotic with an Orchid/Pg. 99 feel to them but still keeping the attitude with lyrics almost all about having no regrets. "I watch as the scene becomes the college town and I can't tell the difference between the punks and the frats anymore." Pretty rad. MV (State Of Mind Recordings/PO Box 351/Port Jefferson, NY 11777; stateofmindrecords.com)

THE SOUTH/HYPATIA • split LP

Great record. Hypatia offers up vegan, drug free positivity in the form of thrashy punk rock, old school style with a new twist, including a cover of Gorilla Biscuits. Members used to be in bands such as Robot Attack, Ultimate Warriors, I Object, and... Thursday?! Current members are in Rambo. The South (RIP) has their version of the emotive and screamy hardcore genre. Political and catchy, their side is their best stuff I've heard. Amazing silk-screened cover artwork and beautiful pink swirly vinyl. This is DIY as hell and you know I'm loving it. P.S. This is also available from Dead Tank and Hate The Eighties Record Labels. CB (\$9 to Square Of Opposition Records/2935 Fairview St/Bethlehem, PA 18020)

THIS MOMENT IN BLACK HISTORY/FATAL FLYING GUILLOTEENS • split CD

The Fatal Flying Guillotines really do sound a lot like Nation Of Ulysses like the label flyer says. However this makes me want to listen to NOU and not to FFG. Why listen to the rip off when you can hear the real thing? TMIBH sounds nervous, eclectically electric and in dire need of some Ritalin. Robot music for hipsters who champion tight clothes and funny hair. They cover "Wiggly World" by Devo. Makes sense. They're wiggling all over. MH (Gold Standard Laboratories/PO Box 65091/Los Angeles, CA 90065)

NUCLEAR ADDICTS/RESIDUALS • split 7"

Nuclear Addicts could have me fooled for an old Japanese hardcore band. What I like about the production is that it's blown out sounding. It's like it's recorded in the red. Everything is just turned to ten and distorted to hell. Well the guitar riffs are still catchy and full of hooks. The Residuals on the other hand don't really do it for me. Kind of standard punk, with some old grump singing about the Taliban and the holy war. I was sorta relieved that they only had two songs on this EP. NW (Life Of Strife Records/PO Box 181382/Dallas, TX 75218)

SPITTING TEETH/1-2-GO! CREW • split 7"

Spitting Teeth plays old school, driving hardcore in the vein of Youth Brigade and Minor Threat. Complete with gang vocals and some nice little riffs and breaks. This band would have been a lot more appealing 20 years ago but still keeps it interesting with song titles like "The Only Emo-Violence I Support Involves Smashing Your Stupid Face!" The 1-2-Go! Crew plays hip-hop that sounds like a strange mix of Run DMC and Vanilla Ice. I could see people being into this but I'm totally thrown off from the transition of these two bands. MV (1-2-3-4 Go! Records/420 Wall St. #206/Seattle, WA 98121; 1234gorecords.com)

OCCAM'S RAZOR/THEY FOUND MY NAKED CORPSE FACE DOWN IN THE SNOW • split 7"

What a mouthful! This record is intense and not for the weak at heart. Occam's Razor is a frenzy of screams, chaotic guitars, and spazzy drums. I can't imagine what my mother would say if I played this for her. The lyrics cover our messed up society in one song, and cryptic bloody dreamy stuff in the other. I only wished they still covered Orchid... Anyway, TFMNCFDITS give us five songs of fast grindy hardcore. The recording is fairly poor, and I imagined something much heavier and scarier than what I am hearing. And the name... I won't go into it, its been done. The lyrics are poetic but pointless (to me). The cover is three-color silk-screened and looks amazing. In conclusion, if you're looking for something new to add to your collection I would recommend this, but it's not a "must-have." CB (Grey Sky Records/1621 NE Boradway, PMB #109/Portland, OR 97232; greyskyrecords.com)

UNDER SIEGE/ A TRAITOR LIKE JUDAS • Ten Angry Men CD

Under Siege... ugh. This is just bad mosh metal. I'm not really sure how to explain it anymore. Picture kids doing windmills and wearing windbreakers while the band is on stage, wishing they were Iron Maiden but not being able to pull it off or escape their Pantera chugga chugga roots. Horrible is all I can say. Stick to the Earth Crisis influences, or whatever other fucking crap you grew up on. Yup you guessed it, A Traitor Like Judas sound just like Under Siege. Fucking Germany... I wouldn't even use this for a coaster, makes for a better highway decoration. [Germany, Nate? Don't you live on the coast that gave the world mosh metal? I vote we blame "dudes" instead.—Lisa] NW (Let It Burn Records/ErzgieBereistr. 51/80335 München/Germany)

WÖRM/CREEPY CRAWLIE • split 7"

Creepy Crawlies are an all girl band from Finland. (I believe.) They play mid and fast paced punk that is semi catchy, but at the same time is very sloppy. Of course sloppy is attractive to this cat. The vocals are a high pitched scream that at times urks my ears. Three songs by these gals. Wörm play six songs that sort of remind me of very early ABC Diablo. The bass sound and vocals especially. Cool lyrics and artwork by this band. I'd love to hear more. NW (Kämäset Levyt c/o Jukka Nakari/Perinetgasse 1-6/1200 Wien/Austria)

demos • demos • demos • demos • demos • demos • demos • demos •

ABUSIVE ACTION • demo

This is some tight and powerful sxe hardcore that reminds me of Youth Of Today. Typical lyrics and sound for this genre, but this is tight and sounds powerful. Nothing ground breaking, but not bad. CD (\$6 to Jeffrey Kroesen/Van Echtenstraat 12/7902 EN Hoogeveen/The Netherlands)

BENT OUTTA SHAPE • demo

This is supposed to be the "Bent Outta Shape And Friends" compilation with five new songs from BOS and a song each by Sirens, The Good Good, Meneguar, Modern Machines, and Drunken Boat but my copy only had the Bent Outta Shape songs. Bummer, but at least I have BOS to keep me company. The recordings from these songs vary, some are outright rockers played loud and energetic while others are recorded low (or acoustic) with only their rawness to suck you in. All in all, I was stoked on these songs. I liked the BOS LP and I like these, too. The first couple have a real The Clash vibe and the last few are just gritty punk melodies. LO (\$1 to bentouttashapenyc@yahoo.com)

THE BLUE HOUR • The Floating Palace CD demo

Keith Vogel song is The Blue Hour, much like Hrishikesh Hirway is The One Am Radio, or Marc Bianchi is Her Space Holiday. All three of these men are mining the sounds of minimal electronics and organic instrumentation to produce awesome music. Keith seems to be working towards making a full band around his songs. For his latest release, a summer 2004 tour demo, there appears to be two current full time members beside himself. This demo has a total of five songs, three of which are brand new "demo" versions which should be fleshed out and fully realized for the next proper full length. The remaining two songs: "So Vivid" and "Sunsets Through Our Eyes" were taken from The Blue Hour's excellent debut CD that was released on Alone records in January 2003. It's been a year and a half, so these three new songs are highly anticipated and they do not disappoint. Keith's trademark vocals guide these lush pop songs that at times remind me of The Cure or Siouxsie And The Banshees, mixed with a contemporary indie rock sound. The melodic guitar, beautiful vocal melodies, warm keyboards and drum programming all come together to produce truly dynamic, moving songs. I'm in love with the opening track "School." I wish the lyrics to these songs were included, because I want to sing along. Highly recommended. PK (Goodnight Records; goodnightrecords.com)

LAST PRIEST • demo

This is the vocalist from Find Him And Kill Him, they already have a better name. How about the music? It rules, instead of just fast, fast, fast, this actually has a gnarly B'last influence to it, maybe it's actually a Black Flag influence. But I'm in Santa Cruz, so I'm saying B'last. But man, that Channel 3 cover was a mistake. I love Channel 3 and this version of "You Make Me Feel Cheap" is blowing it. Sorry. AH (lastpriest.com)

THE BATTLE OF GETTYSBURG • CD demo

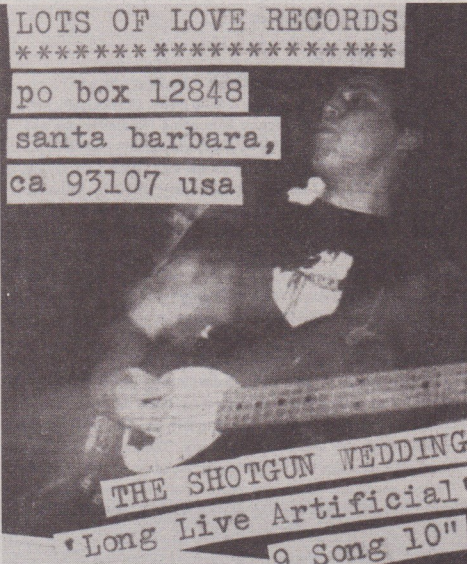
Five songs that are screamy and chaotic but in a mildly old school way. There is quite a lot going on in these songs. And there is a good mix of fast and harsh and slightly mathy parts. There are even some emotive, pretty parts. Vocally this is less screechy than the typical screamo "singing", it is quite throaty and mean. I think this band could go places. I liked this so much I ordered one of their shirts! MH (thebattleofgettysburg.net)

CRACKS • Flesh Blast CD demo

Some advice guys. Practice before putting out a CD demo recorded on a boom box. Three songs that wouldn't even appeal to me 20 years ago when I was first discovering punk rock. Punk does not just mean shitty. I do like the cover art. NW (Sledgehammer Projects/Philip Knowles/12780 E 2200 St./Atkinson, IL 61235)

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EVIL EXISTENCE • 8 songs CD demo

Put this demo on the list of "shit that doesn't need to exist" right in-between dog sweaters and green ketchup. It takes this band 8 tracks to find themselves. "Are we a watered down Cattle Decapitation-esque metal band? Are we a trite, late '80s influenced hardcore band?" Who cares, you're not good. Squirly vocals and repetitive sounds. MAH (\$5 to Joe Lachut/2163 Hoopie St./Ft. Myers, FL 33901)

ICEPICK • No Forgiveness demo

Five songs of super pissed off metallic youth crew styled hardcore. Not metalcore like Eighteen Visions or any of that crap, but hardcore with metal riffage akin to any band that has ties to Chris Colohan. Whoever writes their songs really doesn't like their parents. Listening to this reminds me of when I first started going to shows. Oh, nostalgia. TH (Straight Edge Discontent Records/Van Echtenstraat 12/7902 EN Hoogeveen/The Netherlands)

THE BIRDS ARE SPIES, THEY REPORT TO THE TREES • CD demo

Six tracks in 16:22 minutes. They send me this being all apologetic, "well our drummer just started out and this is just a summer vacation project," so I really wonder why this sounds 10 times better than the average demo I've reviewed lately. I don't know the other band members but Kjetil from Catena Collapse is in this and that band is a good starting point when trying to describe The Birds... sound as this sounds a lot like Current and other early nineties emo bands to me. The packaging is of course swell, mine even came with a patch. Having gone through a few bad days lately, this CD is a perfect reminder as to why life and music can be so inspiring and great. Thanks, I really needed that. MH (Lilac Sky)

UMMM • demo

Twenty songs of raw hardcore in the vein of Charles Bronson, with squawky vocals and no bass. This is pretty funny, with song titles like "Son Of A Glitch," "Lazy People Who Take From The Food Bank Will Pay," and "Thankfully Bush Started A War So Kids Would Stop Singing About Reagan." The best part is where it says "if you have trouble reading the lyrics, make different ones and beat us up at shows for stuff we say in our songs." And of course the words are tiny. CD (banana_chucker@hotmail.com)

CAMPAIGN TO SHREAD • Chronic Thrash Syndrome cassette

Generic skate core played by teenagers. I'm just sick of it. I don't skate. I am well aware school sucked, only lame jocks liked high school, and I'm not amused by songs about the damn scene any more. Who cares about all the losers? The worlds full of shitheads, a few years out of high school that will be abundantly clear to you. AH (Punks Before Profits; punksbeforeprofits.com)

YOUTH LIBERATION FRONT • CD demo

I must admit that this CD sounds a million times better than it looks (it comes in one of those thin CDR cases with a shitty xeroxed cover/lyric sheet). It's really tight, fast hardcore with aggressive and raspy vocals. The recording is excellent for a demo and their songs are definitely more interesting than the average band of that genre. I think this is because, their sound is more rooted in hardcore (think Born Against) then thrash. This is definitely a great sounding demo. MH (youthliberationfront.cjb.net)

SKULLFACE AND OTHERS • These Songs Go Off Like Torture demo

This sounds like a group of high school kids who listen to a lot of Spazz and Man Is The Bastard (and they really have the MITB voice down perfectly). There's like 30 songs on this tape with titles like "Bonnie Leyton Move Your SUV" and "Extend Arm Of Creepy Death." The lyrics are just as silly, but kind of fit with the music. Mine came with a lyric booklet and a "Pedal Violence" patch. FIL (Hamster Head Records/14 Blatch Ave./St. John's, NL/A1C 4P5/Canada)

THE UNIVERSAL MONSTER SIERES • Dead/Faceless CD demo

Man, this is pretty fucking good! Universal Monster Series play fuzzy riffs overtop of steady drum beats with vocals that are sometimes singy in a Black Sabbath/Pentagram kinda way, or raspy and strained ala Eyehategod. Some parts of this 5 song CDr remind me of the new Isis material. A binding of mellow and heavy. The last track titled "Beyond The Consciousness" is the 12 minute 15 second highlight of the CD. Ambient noise, a steady riff, and spacey vocals are blended together to create a trippy, Nebula like experience. *HeartattaCk* FINALLY sent me something I can smoke to. MAH (674 Main St. #306/Worcester, MA 01610; universalmonsterseires.com)

EMMA AND ALEX • Analgesia For An Anguished Nation CD demo

This is horrible. All the instruments are played by one dude, with clean female vocals and distorted male vocals. On the cover are pictures of Emma Goldman and Alex Berkman. In the letter to HaC it says this is a theatre style project, with these two people dressing up as Emma and Alex... back from the grave to lead the people towards liberation. Ha! Minus how lame the music is, the lack of lyrics and art, that is a cheesy idea that smacks of vanguardism, and that these people would rather play dress up that make their own lives worthwhile. Maybe I'm being too harsh, and this will be cool when its done, but the music is terribly mediocre cheesball wanna be epic crust. Maybe y'all should stick with activism, cuz the band thing doesn't seem to be working. CD (Scott Venters/256 Clinton St. #A3/Brooklyn, NY 11201)

CENTURY OF WAR • CD demo

Five tracks of unrelenting D-beat type crust from these crazy fuckers. I can see them progressing a bit and ultimately doing an LP on Feral Ward Records. Lots of war samples, Discharge note bends, and Swedish tom drumbeats make for some powerful stuff. People who love Japanese/Swedish hardcore should order this now. Not sure where these guys are from, but I love it. NW (losbandidosrec@yahoo.com)

F IS FOR FIRE • CD demo

This is pretty intense. The vocals sound like the guy really means it and there is some powerful drumming going on. The demo starts out kind of average but gets better and more intense as it progresses. The third song especially is really good, it's mid-tempo but there's a lot of drive there (you know, like Yaphet Kotto plays it). I definitely want to hear more from this band. Nice packaging, too (the CD comes in a DVD case). MH (Ross/416 NE 16th/Oklahoma City, OK 73104)

K.C. MILIAN • CD demo

Imagine if you took a blender to From Monument To Masses, Don Cab, and a little emo soymilk, and drank for dinner on a Thursday night. That's K.C. Milian; mostly instrumental, post-hardcore (?), technical rock combining picking guitars, drums, bass, and horns. This gets a thumbs up. I like it. The packaging is very minimal, and it's a CD-R, no insert or anything. K.C. Milian is also known from their split 7" with La Quiete. Five tracks in twenty-eight minutes. CB (holidayrecords.it)

KYKLOOPIIN SUKUPUUTTO • CD demo

I think you could refer to this band as Finnish post-hardcore punk. The band plays in the manner of rapid fire riffing and pounding drums and a steady flow of urgent vocals about our crumbling society, and feelings of hopelessness. This shit sounds pissed off! Check this band out if you would like a barrage of hardcore punk fury that echoes Finland's punk roots and adds a fresh breath of modern elements. CF (Kalevanp.t. 16C49/33500 Tampere/Finland)

THE BLACK DIAMONDS • CD demo

Hailing from Olympia, WA, this band features a singer who is almost dead-on with her Sleater Kinney impression. While this makes it hard to call them totally original, it DOES mean that I like the vocals. One part sing-song, one part restrained yelling. Pretty straightforward garage rock that I suppose would fall under the "riot grrl" genre, aside from the fact that there are two males in the band. "Get To You" hits a high point, but then the last song, "Friends As Family," ends up dragging its butt a bit... The whole thing is obviously limited by the 8-track recording: all things considered, this is a pretty solid start. A better recording and a little more variety would do wonders for this band. 5 songs, 18 minutes. DO (theblackdiamondsrock.com)

NO DICE • CD demo

Sweet dot matrix printed cover art! For straightedge standards this is surprisingly aggressive sounding schlock, but as you might've guessed, tempo alone couldn't rectify this flaccid failure if it jerked itself off in a noose. As usual with this style, the bottom falls out when you realize these blowhards too are still clinging to absurd notions of reviving the "glory days," praising their self-aggrandizing superiority, and working together towards some sort of unclear goal. I've never understood why straightedgers think that by bill boarding themselves they stand apart from any other cliched subculture of society. It's a time tested conclusion that straightedge as a judgment scale has proven itself to be as farcical and hypocritical as the outside world that has written it off ages ago. [Still got the edge, Mark?—Lisa] MM (Nic Baker/3044 Pleasant Ave. S #4/Minneapolis, MN 55408)

PERTH EXPRESS • demo

Perth Express is a 4 person chaos machine from Germany. Musically, they are in the vein of bands like Mohinder and Honeywell, but with harsher vocals. The lyrics are in German, so I can't tell you what the songs are about, and the song meanings are scribbled on a piece of paper and are hard to read. But they will be releasing a 10" Crucificados Records sometime soon, so if you can't get a copy of this tape, then get the 10" because these songs are the jam. TH (Steffen Paul/Riemannstr. 25B/04107 Leipzig/Germany)

REDS • CD demo

This band has Evan from Waking Records on vocals, and it's good to know that he doesn't only release cool records, he makes great music, too. I'm not sure if this is a demo or a real release because the sound quality is rather good, but the packaging is minimal. I thought I really liked this the first time I listened to it but now, the second time around, I actually LOVE it!! There are only three songs on here but they have a great emo vibe. This isn't the super fast/complicated/harsh version of screamo it's more like a modernized version of bands like Current and Moss Icon (these songs really sound like Moss Icon played at double speed). And it doesn't hurt that the vocals sound like Ian McKaye, either. Go check this out! MH (Waking Records; wakingrecords.com/reds)

ABUSIVE ACTION • demo

This is some tight and powerful sxe hardcote that reminds me of Youth Of Today. Typical lyrics and sound for this genre, but this is tight and sounds powerful. Nothing ground breaking, but not bad. CD (\$6 to Jeffrey Kroesen/Van Echtenstraat 12/7902 EN Hoogeveen/The Netherlands)



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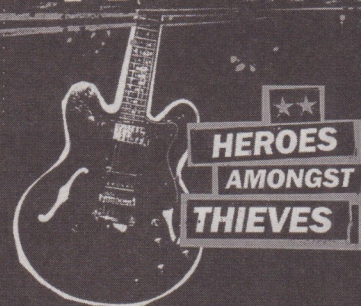
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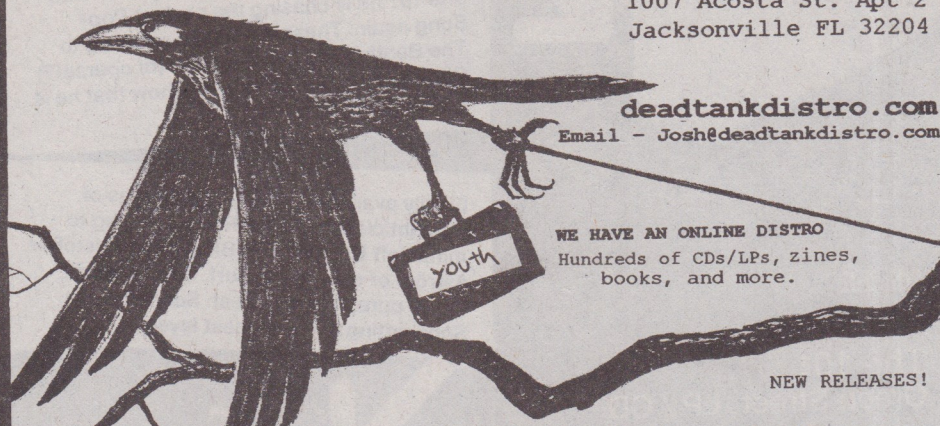
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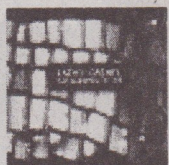
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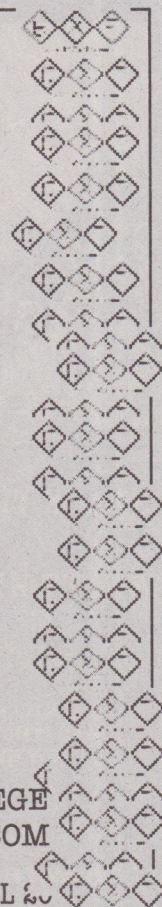


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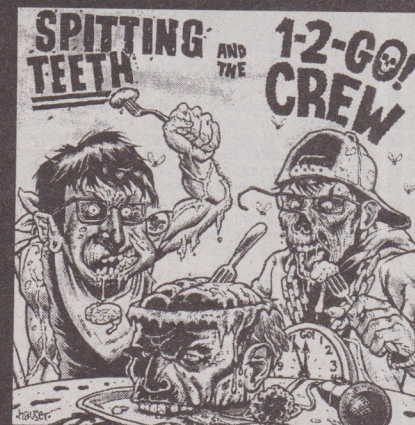
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HOFSTETTER & LO=LISA OGLESBY**

ACCIDENTAL PORNOGRAPHY #1-#3

5.5x8.5 \$2 28/32/32pgs.

Accidental Pornography is a compilation 'zine made for and by the students of Willamette University. The pieces are pretty varied. You can read rants, jokes, poetry, or short columns as well as check out photos and art from the people involved. So far they have put out three issues, each of them with a similar style and content. It comes out every few months and is free to the locals. I'm sure I would get more out of this if I lived in the area or knew some of the folks involved. I don't have much staying power with someone unfamiliar with the people and place. Still, it is quite cool that folks are getting together and making community 'zines. LO (Ryan Rogers/1343 Saginaw S./Salem, OR 97301)

ALWAYS CRASHING IN THE SAME CAR

4.25x5.5 \$7 64pgs.

This 'zine was written in a few days while laid up on doctor's orders. Ian is a fan/veteran of the personal 'zine in the nineties, emo style—a lot of those aspects can be found throughout these pages, and even more nods to the time when 'zines like this were really thriving. Having read so many of this style back in the day, *Always Crashing In The Same Car* was like a trip into yesteryear, recalling all the wonders of that time in my life and reading about other's lives. All of the content of this 'zine is personal, some of it reflecting on things Ian has done and others explaining how he felt. It is interesting to see the things we express when given lots of time to just think. LO (Ian Casey S./3312 16th Ave. S./Minneapolis, MN 55407)

ANARCHIST BLACK CROSS NEWSLETTER Winter/Spring 2004 news \$7 8pgs.

This relatively short anarchist newsletter networks the various chapters of the Anarchist Black Cross (ABC) by publishing updates from the various chapters in their struggle for prisoners' rights and the ultimate abolishment of prisons. The cut and paste style was obviously thrown together and makes for an uncohesive and sometimes difficult read, especially when sentences are routinely chopped off. Much of the content has no focus and feels like it was just pasted in to fill a vacancy. I understand attempting something like this is probably difficult, but maybe it would be better to wait until there is substantially focused content before beginning to put out the next issue? PK (South Chicago ABC Zine Distro/PO Box 721/Homewood, IL 60430)

BAND AID CANCER #2 3.5x4.5 \$1.75/trade 28pgs.

This is all about movies. I've never seen a 'zine before that is purely about movies, but this one focuses on the benefits on independent cinema. The author writes on all different aspects of film, including the work of documentaries, the worship of celebrities, and the plusses and minuses of making a book into a movie. I imagine that this 'zine came out of reflections on a film studies class the author mentions taking at a community college. The writing is somewhat scattered and reading goes a bit slower since it is all handwritten, but the 'zine provides an introduction to independent film for a beginner. JM (Stu/240 E line Ave./Landsford, PA 18232)

BIKE #3 5.5x8.5 \$1/trade 28pgs.

This is your typical fanzine, complete with words, interviews, reviews, pictures, and clippings. Highlights include an interview with Against Me! on DIY ethics, a picture of George Bush after he got fucked up on a bike accident, and the words for "Why We Ride." Good work, but nothing to get really excited about. CB (Daniel Scheer/1605 Park Ave./Baltimore, MD 21217)

BLACK VELVET #40 8.5x11 \$5 44pgs.

This British 'zine covers rock, pop, and pop punk acts like Mest, Yellowcard, Goldfinger, Brand New, Allister, The Holiday Plan, B* Movie Heroes, NHOI, Wednesday 13, and La Guns Skid Row. If you are into any of that shit, you'll be into the tiny words about said bands. If not you can be like me and RECYCLE IT. CD (336 Birchfield Rd./Webbhead, Redditch, Worcs/B97 4NG/England)

BONE MARIMBA #2 4.25x5.5 \$2 30pgs.

This well written per 'zine was divided into three different sections: "Truth," "Non-Truth: Gotterdammerung," and "Truth Reprise: The Original Sinners." I was partial to Brent's non-fiction sections, but his fiction section even though every story written in this 'zine ends way before I want it to. Brent is definitely a seasoned writer and his stories suck you in immediately, but they also end abruptly without any warning. *Bone Marimba* #2 left me wanting more, but in retrospect, that's a good thing. PK (Brent Johnson/230 S Dodge St./Iowa City, IA 52240)

CHAOS AND FRUIT PUNCH #2 8.5x11 \$2 18pgs.

Done diary style, C&FP includes daily entries focused on absurd events of the day, politics, and music reviews. This 'zine could have easily been divided up into sections, but the set up of this kept me reading rather than just skimming over the writing. Much of the political information recounts news stories that the author read that day, including facts just as much as he includes his own opinion. The music reviews were also interesting—even if the author wound up trashing most of the bands he reviewed, at least he made me laugh along with him. Overall a decent 'zine, with some good-to-know political information. JM (Operation Phoenix Records/PO Box 13380/Mill Creek, WA 98082)

CHARGED HAIR & DISTORTED RIFFS... BULLET BELTS & CIRCLE PITS! #2

5.5x8.5 \$7 64pgs.

The look and feel of this 'zine recalls the glory days of the 'zine world in the early to mid nineties. Definitely a personal 'zine, but proudly rooted in punk rock. The writing is a mix of blunt honesty, humor, introspection, and an overall genuine excitement for the world. This issue has travel tales of bicycling from Arizona to New Mexico, train hopping, and hitchhiking from one fest to the other (Plan-It-X, Prankfest, and Thrash Fest 5), Vancouver, and Flagstaff scene reports, and a really good review section. Photos and a cut and paste layout add to the package, making this a 'zine I highly recommend picking up. MA (PO Box 21530/1850 Commercial Dr./Vancouver, BC/V5L 5G1/Canada)

C O M P L E T E CONTROL #12

7x8.5 \$3 48pgs.

This 'zine sucked me in right away. It comes from Richmond and a lot of the stories are either about Richmond or take place there. The one that got me was a story about the life and death of an anarchist collective household called "One Last Night." There's also stuff on a Community Resource Center, VCU's encroachment on their community, and "new urbanism." I really like the history and background that he gives about the communities and

neighborhoods as he talks about them. There's also a section of in depth city reviews in the back. This is great. FIL (Greg/PO Box 5021/Richmond, VA 23220)

COTTON FIST 5.5x8.5 \$3 32pgs.

This is an anarchist punk per 'zine from Ireland. There's a lengthy section on the history of squatting in Ireland with specific stories related to the attempts to squat abandoned buildings in Dublin. There's also an article about crows, which was interesting from a factual perspective, as well as some short rants on the declining interest in animal liberation within punk, thoughts on depression, and a quick piece on the Iraq war. The middle of this 'zine is filled with well done 'zine reviews and holding everything together are cool comic style drawings that relate to the topics at hand. This 'zine is cut and paste. While I enjoy and prefer this style to any other with regards to layout, I hate seeing the tiny lines left lingering around all the cut out words from a poor copy job. It drives me crazy and *Cotton Fist* is definitely guilty. A cleaner layout for #17 is all I ask. PK (Eric/32D Greystates/Stillorgan Rd./Stillorgan/Co. Dublin/Ireland)

CULTOR SORE #16 4.25x7 \$3 48pgs.

Cultor Sore is a personal 'zine in the great old nineties style. The topics are themes from his life but speak to lots of larger issues about finding happiness, creating relationships, and coming to terms with who you are. The personal pieces are separated into the headings of "Time," "Space," and "Stories" which gave the short pieces a nice cohesiveness. At the end of the 'zine is a section about "Media" in which he reviews 'zines and music. Taylor makes a great point that 'zines should support each other by reviewing/mentioning other projects going on within under ground media. I really enjoyed reading this issue. LO (Taylor/PO Box 68711/Va. Beach, VA 23471)

DO OR DIE #10 5.5x8.5 \$7 84pgs.

This isn't actually the *Do Or Die* publication in full. Someone has decided to reprint the second part of the "Down With Empire, Up With Spring!" essay. Haven't had a chance to get to far into it yet. However the person who reprinted this suggests that what is discussed within is relevant to the strategy for environmental action in North America. Tons of pages of text and they seem to cover all the bases with anarchist viewpoint towards saving/reclaiming the planet. Worth checking out. MA (ecodefense-sc@ziplip.com)

DORIS #22 5.5x8.5 \$1.50 32pgs.

Cindy focuses her 'zine primarily on surviving and living after abuse. She doesn't focus on the abuse itself, but rather how it affects her daily life not only when she was growing up, but also how it has shaped who she has become as a grown woman. Her stories emphasize that not only the incidents of abuse are important, but also how they affected her life outside of the incidents themselves in the way she relates to other people and to herself. Regardless, she is still very sex-positive, discussing her identity as an anarcho-feminist and member of a women's collective, remembering a childhood love, and describing how she lives now as a strong person who can do things for herself. She also includes information on emergency contraception and a joke page written by a friend. This 'zine is a good balance of serious and lighthearted, and calls for reader submissions. JM (PO Box 1734/Asheville, NC 28802)

DWELLING PORTABLY Sept. 2004 5.5x8.5 \$1 20pgs.

Dwelling Portably is a regular 'zine that prints suggestions, ideas, and trials of hands-on living that is off the grid and in tune with nature. The makers of this help-'zine have been camping for over 20 years and have some excellent know how to share with others who want to live a life much different than most folks. This is not a compilation of amateur dreams of living outside the norm, this is the nuts and bolts of actually doing it. The text is small and there are a numerous contributions from people who have tried out some things in their own camps. *Dwelling Portably* made me reevaluate some of the comforts in my life and the difference between want and need. Plus it showed me how to make my own candle lamp. It is incredibly useful for those looking to avoid the work/rent cycle and totally interesting (and inspiring) for someone who wants to learn. LO (PO Box 190-D/Philomath, OR 97370)

EAVES OF ASS #3 5.5x7.5 \$2/trade 28pgs.

Per-'zine with a smart-ass sense of humor (check out the "No!" section). The found letters section was amusing in particular the rap lyrics. Also enjoyed the Greyhound bus story. There's some drunken reviews, a piece on being a human guinea pig, and other random thoughts. MA (Craven Roch/PO Box 20692/Seattle, WA 98102)

FIGHT BACK! #1 5.5x8.5 \$2 20pgs.

This is a small photocopied anarchist 'zine from Berkeley. Included in this first issue is a historical account of May Day, an interview with the Anarchist Committee of Solidarity in Genova (Italy), a primer on the Anarchist Black Cross, and an interview with a couple of members from the Freedom Shop (an anarchist info shop) in Wellington, New Zealand. For a first issue, this isn't bad but there's plenty of room for improvement. A stronger layout with better quality photos and stronger interviews for issue #2 would be a good starting point. Some of the material, especially the interview with ACS is dry and difficult to follow. A summarization of the interview would have been more effective and it would have saved some space too. The possible inclusion of some punk oriented stuff to balance out the 'zine, is a good insight from the editor. PK (Dave/3124 Shattuck Ave./Berkeley, CA 94705)

GREEN ANARCHY #17 8.5x11 \$4 80pgs.

Green Anarchy, in case you didn't know, is an anti-civilization journal of theory and action. This issue has an interview with Derrick Jensen, author of *A Language Older Than Words*, and *A Culture Of Make Believe*, among others. I also enjoyed the "Beyond Utopian Visions, The Rejection Of A Perfect Society" article. Besides the usual pages of action reports from around the globe, there's an anarchist look at voting from Australia, and back to the basics volume 4 which looks at some of the ideas that GA collective members share with others who identify with GA. CD (PO Box 11331/Eugene, OR 97440)

GENDER ABOLITION #1 5.5x8.5 \$7 28pgs.

This 'zine is an overview of the author's opinion on different factors of sexual abuse, mainly how men can prevent themselves from becoming possible abusers. The author confesses to having been an abuser himself, and discusses how intoxication in his situation and in others can alter a man's perception of consent. I am glad to read about a past abuser confronting his mistake and evaluating how he can prevent himself in the future, but his analysis doesn't go far enough. Primarily he needs to address the broader issue of what drives anyone, mentally and socially, to sexually abuse another person and to discuss the impact that abuse has on the abused. Also, considering the title of his 'zine, he presented abuse situations as only male-abuser/female-abused, not confronting the many (awful) facets of abuse that are not limited by gender or sexuality. Regardless, this was a decent first attempt at confronting a difficult, complex problem, and it is interesting to read the perspective of a recovering abuser when so much of this kind of literature is written from the other side. JM (Nick/1401 Bouchelle/Columbia, MO 65201)

GET BENT, BENT KOCKMAN #1

5.5x8.5 free/trade 56pgs.

A disjointed mix of stories, poetry, and fiction. The tone suggests "Bent" is trying to work the "funny and alarming" angle, but he's trying too hard. This isn't funny, exciting or interesting to read. It's tedious, dull and boring. PK (Matthew Crozier/2-8, 404/5 Nishi-Chome/Kita-Ku/Sapporo-Shi/Hokkaido/Japan)

GHOST PINE #8 4.25x5.5 \$2 44pgs.

This was a pleasant read. Six short stories from a nice Canadian kid. The first is about Montreal, the second about his friend picking a fight, the third about visiting Chicago, the fourth about the bus system in New York, the fifth about traveling with his friend Brendan, and finally the last about listening to hip-hop albums in Edmonton. All are fairly well written, and there are lots of cute or interesting parts that made me smile. Nicely done. CB (Jeff/114 Canter Blvd./Nepean, ON/K2G 2M7/Canada)

HELP, MY SNOWMAN'S BURNING #7

7x8.5 \$4.50 52pgs.

This little 'zine from New Zealand was a fun read for sure. *Help, My Snowman's Burning* is chock full of DIY goodness. Back from a three-year hiatus from the 'zine, Kerry has done a kickass job of making an inspiring read. This is the first issue I have seen, but it was stoked on the artwork and high fun content. Articles on NZ's tv Kiwi, a Japanese TV program "Monkey Magic," a guide to free electronic music making, the BBC comedy series "The League Of Gentlemen," and interviews with 3-D movie window display-dude Dan Broadwith and Californian artist Deth P.Sun. Oh yeah, and 3 articles on China, two on one person accounts of living in China for a while, and one on Chinese Dinosaurs. Also crucial was the pull out HMSB tattoo flash and a guide to DIY silly dancing and junk food for the undead. CD (Kerry Lee/PO Box 14562/Kilbrinie, Wellington/New Zealand)

IT'S ALL GRAVY #7 5.5x8.5 \$1 24pgs.

Los Angeles is a huge city with pockets everywhere. I discover new places all the time and I have lived here for seven years, so far. We have a phenomenon of backyard punk bands that exist far under the radar of the punk scene at large. This 'zine is an attempt to shed light on the backyard happenings of south LA, mainly the ska punk and street punk strains. Interviews are with Teenage Wasteland, as well as the larger known (and non-backyard band) All Or Nothing HC. There are also scene reports, record reviews, opinions, and other odds and ends scattered throughout. I'm interested in seeing how this 'zine develops. Something like this has needed to happen for LA in a long time. MA (Nick G.312 W 8th St./Los Angeles, CA 90014)

JERRY THE DISGRUNTLED PIGEON

5.5x8.5 \$7 12pgs.

The author of this comic covers the antics of *Jerry The Pigeon*, mixed in with his own stories. Jeff works at a comic book store, which I imagine is his primary motivation for creating this 'zine in which Jerry continually saves either the day or his pride by pecking people's and other pigeons' eyes out. Short, silly, and entertaining. Written by the author of *Screw Jeff Owens*. JM (Owens/8055 E Thomas Rd. #A202/Scottsdale, AZ 85251)

LIVING PROOF #1: Crisis 4.25x5.5 \$3 84pgs.

I knew people like Andrew when I was in college. They were much like all the other upper-middle class kids who bought a lot of stuff, but generally they listened to half-decent music. Once I got over the consumerist aspect of what Andrew was writing about, I started to really dig this 'zine, particularly the writing style. He writes primarily about being in college and getting over his ex-girlfriend, which is nothing particularly unusual, except that he knows how to describe these changes and the questions they bring forward in a way that made me want to keep reading through all 80 pages. I don't know who Elizabeth Elmore is, he had part one of an interview with her in here as well. I couldn't much relate with Andrew's lifestyle, but his stories, descriptions, and reflections brought to light an aspect of upper middle class life that I never quite understood. JM (Andrew/PO Box 14211/Chicago, IL 60614)

LIVING PROOF #2 5.5x4.25 \$3 100pgs.

Another well written personal 'zine. It is professionally bound, with a clean layout, and an aesthetically pleasing cover. Andrew writes about all sorts of different things that play a part in his life. I enjoyed the stories towards the front of the 'zine the best because they were the most varied and interesting. I could have done without the silly interview with Elizabeth Elmore, which went nowhere and took up space in the middle of the 'zine. Towards the end, Andrews stories kept gravitating towards his infatuation with women and his subsequent crushes and mishaps. Much of that was redundant and boring, but those flaws aside, *Living Proof* #2 is definitely worth checking out. PK (Andrew/Box 14221/Chicago, IL 60614)

MASS MOVEMENT #17 8.5x11 \$7 68pgs.

Mass Movement is a gigantic read. There is so much content in here, and just about all of it as style—which is something you can't say about most 'zines (unfortunately). They follow the standard music fanzine format or reviews, columns, interviews, and ads. Their columnists are dedicated punks writing about music and life. Most of them seem to be on the older side, but that doesn't slow them down. It is cool to see long columns from people who could have given up and gotten jaded long ago but haven't (like Al Quint, who is inspiration to me because he still does a 'zine into his forties). The interviews in this issue are with bands 7 Seconds, Alice Donut, Annihilation Time, Bad Religion, Dead Soil, Dead Stop, Holier Than Thou?, Maypole, Out Cold, Pennywise, Pulley, Winnebago Deal, Stampin' Ground, and The Horror. But the party doesn't stop there because they also interview Taang Records, wrestling outfit Ring Of Honor, horror fiction writer Ramsey Campbell, and comic artists Chronic Fatigue and Molly Kiely. *Mass Movement* is really well done so if any of those interview subjects appeal to you I suggest you check it out. LO (Tim/12 West St./Aberkenfig, Bridgend/CF32 9BB/South Wales/UK; mmzine.co.uk)

ZINE REVIEWS

MEDIA WHORE #4 6x8.5 \$2 32pgs.

Not that *Media Whore* doesn't usually, but the focus of this issue is on art and feminism. Radnie gets the goods on radical cheerleaders FATASS Portland, a renegade feminist synchronized swimming team, installation artist Chrissy Conant, the sex workers art show, and more. She also reviews fanzines and rants on a number of topics. LO (Randie Fernelant/20 Ricky Dr./Framingham, MA 01702; mediawhorezine.com)

MODERN ARIZONA #6 w/CD 5.5x8.5 50¢ 28pgs.

Modern Arizona is a mix of short stories, photo essays, and oddball cut and paste graphics. Read this and you get updates on children's daytime television characters, mushroom and alcohol-fueled adventures, a night out slapping people and dolls, fart facts, and destruction of many electronic devices. A mix CD is included that combines answering machine messages with some of editor Joe's favorite songs and a bunch of disco... I mean techno. Good for some laughs and there's nothing wrong with that. SJS (Joe Unseen/PO Box 494/Brewster, NY 10509)

MORIS MAHONY 5.5x8.5 \$2 44pgs.

This is a collection of stories and reflections all the way from Ireland. He writes short paragraphs on everything from taking the bus in the rain and a favorite friend of his to thoughts on the Big Bang and why bees are like hippies. His stories are short pieces of literature ranging from being granted three wishes to being a hit man. I don't usually come across a 'zine with such a broad range of topics, but the cultural difference added to what made this 'zine interesting. JM (82 Beachdale/Kilodole, Co Wicklow/Ireland; stephenkidblunt@hotmail.com)

MOVE YOUR ASS #7 w/CD 8.5x11 \$7 36pgs.

Here is the latest issue of this Czech Republic punk music quarterly. Most of the pages are filled with interviews, a short column section at the beginning, and reviews at the end. There are numerous interviews averaging about one page each. Everything but the titles is printed in Czech. SJS (Jan Kovar/PO Box 18/46331 Chrastava/Czech Republic)

NEGATIVE SPACE #3 5.5x8.5 \$2 32pgs

I've reviewed Jackson's other two 'zines (*Friction* and *Vacant Expanse*) in past issues and *Negative Space* seems to mirror *Vacant Expanse*. About half of the 'zine is contribution based and the other half is from Jackson, himself. This one starts off with political rants against Bush and then a couple of variations on who to vote for in November (it's scary to think that by the time you read this review, the election will have come and gone). I enjoyed seeing the varying opinions on which road to take: Kerry vs. Nader vs. Cobb vs. Brown. Some debate between the authors could have been interesting. The remaining contributions in this issue weren't the strongest and the layout could have been tighter, but the main weakness was the cover. I would have liked to have seen something fancier than just the name written in colored pencil on the front cover of the 'zine. Jackson says he'll be taking a break from *Negative Space*, since he's overwhelmed with his life at the moment, but hopefully he'll pick it back up when the time is right. PK (Jackson/PO Box 8266/Boise, ID 83707)

THE NEW SCHEME #11 8.5x11 free 44pgs.

This is one of those 'zines that primarily covers the hipster bands in the scene, and is full of lots and lots of ads in order for the 'zine to be free. Nevertheless it is free, so if bands like The Bouncing Souls, Circle Takes The Square, Challenger, The Unicorns, and Volante interest you then you might as well send for a free copy. The questions aren't all that unique, and half of the 'zine is reviews, but at least the groups that the 'zine focuses on for interviews and reviews are varied as far as genres are concerned. They're also a couple columns on elections in both the United States and in Spain. JM (PO Box 7542/Boulder, CO 80306)

NIGHT JAUNTS #2 5.5x8.5 \$1/trade 20pgs.

There's something about walking around the city at night. It's a good way to plan for the future as well as ruminate over the past. Ryan, the editor of *Night Jaunts*, believes walking around town at night is also a great way to discover oneself. The entire 'zine is filled with tales of exploring his town at night and the run-ins with other people on the streets, alleys, and parks. This issue has pieces on Reno, Waldorf, Portland, and other places. There's also the article on dumpstering, a drunken friend talking about suicide, the walks one takes to the nearby convenient store during punk shows, etc. Definitely interesting. I would like to see the articles provide more details, history about the towns and places, people, etc. and more on the thoughts that run through the writers' mind. The potential is there, and so far they're off to a good start. Should be interesting to see how this develops. MA (Ryan/PO Box 5841/Eugene, OR 97405)

THE PEOPLE Vol. 114 #2 news \$1 12pgs.

I can't say that "US Imperialist Record Imperils Iraq's Future" is exactly news, but this paper was actually informative. I tend to be wary of anything put out by the Socialist Labor Party or organizations with similar names, generally because they tend to wholly be propaganda to get people to join their party or cause. However, anyone who dislikes capitalism and fascism could read an issue of this paper and learn a bit more about politics and workers' rights. Articles cover recent topics, such as human rights abuse, the Patriot Act, and environmental destruction under the current regime. And as any labor-related paper must, a couple articles relating to labor history are thrown in, albeit tastefully, like how Victor Reuther (of the UAW) can only be half eulogized since he sold out to capitalist interests later in life. JM (PO Box 218/Mountain View, CA 94042; slp.org)

THE PERFECT MIX-TAPE #3 4.25x7 \$1 24gs.

Subtitled "Fixing The Plumbing," this issue deals with the aftermath of unexpected pregnancy and the author Joe's decision to get a vasectomy. He witnessed many friends wind up with children they were not ready for or not capable of raising. Joe becomes distressed by the lack of responsibility on the part of his friends and chooses to not get into a similar situation. This well written story takes Joe from the formation of his band in the suburbs of Cleveland to his life in Portland. This issue ends with reviews of some recent housemates. SJS (Microcosm Publishing/5307 N Minnesota Ave./Portland, OR 97217; microcosmpublishing.com)

POSITIVE NEGATIVE SPACE #1 7x8.5 \$3 52pgs.

This is a collection of writings, essays and poetry put together by the Whiskey Rebellion Art Collective. Much of the content is concerned with art and reasons the authors have chosen to make art. Other essays describe events and places that have made impressions upon the authors. One account of adventures in New Orleans is particularly enjoyable as author Ziggy ruminates on the origins of "House Of The Rising Sun" before setting off to explore the city and its' layers of meaning. There is a brief conversation with Dax Riggs, a few brief reviews and some poetry scattered throughout. This is an okay first try. SJS (House Of The Rising Moon/207 E Meyers St./Pittsburgh, PA 15210)

THE POST POST #2 5.5x8.5 free 48pgs.

This music centered 'zine is produced by the staff of WMUC, the college radio station of the University of Maryland College Park. There are a lot of bad attempts at humor strewn throughout this 'zine which fall completely flat and become nothing more than annoying filler. The handful of interviews with The Liars, Cast Aside, Farewell Hope, Collections Of Colonies Of Bees, Volcano, I'm Still Excited!!!, and Flex Matthews are dry, unmemorable, and borderline pointless—like most of the content of this 'zine. The staff of this radio station should stick with distributing fliers for their radio show schedule, since there is nothing of value presented here. If that's not an option, they should at least consider double majoring in English Composition before attempting to put out issue #3. PK (Anton Kropp/WMUC/3130 S Campus Dining Hall/College Park, MD 20742; wmuclradio.com)

RANCID NEWS #7 8.5x11 \$3 120pgs.

This is a MASSIVE fanzine from the UK. It took me a few days to read the whole thing, and for the most part this was enjoyable. The standard fare for fanzines is included: columns, interviews, record and 'zine reviews, etc. What made this 'zine stand out was the huge section on "DIY Not EMI." There's lengthy detailed articles on how to release a CD or demo, go on tour, run a 'zine distro, alter T-shirts/clothing, put on shows, make 'zines, screenshot, and take band photos. The T-shirt altering article was rad, but was I confused about what A3, A4, A5, or A6 is with regards to making 'zines. It must be an UK thing, because I've never heard of that before. The bulk of *Rancid News* is the interviews and there are seventeen of them. Hands down, the best interview was with Chronic Fatigue, which is the pseudonym for a kid that does these rad zombie-infused comics including: *Mixy, Our World, and Skinned Rabbit*. A zombie rabbit named Mixy... maybe you have to see the cover art, but I was completely engrossed and need to hunt those down. Most of the interviews were decent. Certainly, the questions being asked by the core staff of *Rancid News* were informed, intelligent and well researched but I felt like they could have pushed even harder in areas where their viewpoints differed from the bands, but they definitely did a great job in laying the foundation for the interviews. The exceptions being the Recover and Million Dead interviews. Those should have been edited out because they were horrible. There's an even mix of larger band interviews (Kevin Seconds, Fat Mike, Curt Up And Die, Against Me!, etc.) with local and smaller bands/labels like Cat N1 Cakes Records (who have the raddest logo ever!), The Murder Of Rosa Luxemburg, Silent Front, Dead And Gone Records, etc. That mix provides a fresh variety of interesting perspectives and it also made me even more knowledgeable about lots of stuff happening in the UK, which I think is one of the central ideas to *Rancid News*. They aren't afraid to tackle an interview with Fat Mike, which might encourage different kids to read their 'zine and find out about Cat N Cakes Records and the smaller aspects of punk/hardcore. At first I was taken back by the larger band interviews, but learned to respect their choices. One thing I didn't understand is why the major label reviews? That didn't fit the "DIY Not EMI" theme of the issue. Regardless, *Rancid News* is a very worthwhile fanzine, especially if you live in the UK. I even picked up my favorite new word from reading this 'zine: Morgenmuffel. Apparently it's German for someone who's grouchy early in the morning and I've certainly got plenty of uses for it. Highly recommended. PK (PO Box 382456-458 The Strand/London/WC2R 0DZ/UK)

RUNNING 21 5.5x8.5 \$2 68pgs.

In *Running 21* author Doug chronicles events of his life; some momentous, others less so. Each one offers a lesson on leaving something behind and getting away to do something else. He writes without flinching of his passage through addiction, mental breakdowns, and all the accompanying desperation. Slowly he pulls his life into focus, then chooses to leave his hometown, rid himself of substance abuse and make some other significant changes in how he lives his life. The centerpiece of this 'zine is a very detailed story about a trek by bicycle and BART from San Jose to Gilman Street for a show, and then back. The journey ultimately lasts overnight and each of the people, places, and setbacks along the way becomes a small adventure within the larger story. Doug returns home exhausted and exhilarated with his accomplishment. It is a well-written story and characteristic of this 'zine's content. SJS (Doug Taylor/PO Box 9205/San Jose, CA 95157)

SCENERY #18 5.5x8.5 \$3 40pgs.

Fuck, this is great! Really, really great. *Scenery* is from the old school as Mike has been putting this 'zine out for a decade. Those readers familiar with past issues will enjoy the original artwork and stories from his life. This issue also features notable contributors from the 'zine world (past and present)—all of it good. I found myself really connecting with this issue. Partially due to the subject matter and partially because the contributors (for the most part) are in my age group. This issue has the comic book style you might remember from issue #14, intuitive stories, and lots of personality. *Scenery* #18 is the perfect thing for a 'zine geek (like me). LO (Mike/PO Box 28226/Providence, RI 02908)

SCREW JEEF OWENS #1 5.5x8.5 \$2 28pgs.

Journal style 'zine presented in one panel comic form. It's everyday experience of going to movies, sitting around bored in the apartment, working on the comic, etc. May sound boring, but the truth is you will read anyone's journal if given the chance. MA (Owens/8055 E Thomas Rd. #A202/Scottsdale, AZ 85251)

SCREW JEEF OWENS Aug. 2004 5.5x8.5 \$2 12pgs.

This is a pretty cool personal 'zine told in comic style with one story and comic for each day of the month of August in Jeff's life. The concept is rad and Jeff manages to keep the latest issue more entertaining than the last. I also enjoyed the layout of 4 days to one sheet better and it seemed like more attention was paid to drawing the comics this time around, which is always good. I'd like to see some substantial writing by Jeff in the future. He can definitely write, but his scope was limited in keeping with the concept of his 'zine. PK (Owens/8055 E Thomas Rd. #A202/Scottsdale, AZ 85251)

SCREW JEEF OWENS #2 5.5x8.5 \$2 20pgs.

This is an earlier issue of this comic/per 'zine, laid out in daily increments with a short story and comic for each day of Jeff's life. June wasn't as exciting as August (also reviewed in this issue), but this is a rad concept and I'd be hard pressed to portray my life as any better. I really liked the rant at the end about Jeff being a Scorpio and what that means to him. I'm not into astrology at all, but his take on the meaning of his astrological sign and how it applies to his life was interesting and entertaining, which is the kind of writing I enjoy from per 'zines. PK (Owens/8055 E Thomas Rd. #A202/Scottsdale, AZ 85251)

SCREW JEEF OWENS #3 5.5x8.5 \$2 28pgs.

By the author of *Jerry The Disgruntled Pigeon*, this is a diary of the month of July, in which the author includes a small illustration for each day of the week. He reflects on life, goes to shows, and has those boring days like the rest of us for which he makes up what he did, like when his friends win a spelling bee. I like the concept of this 'zine, but it would be better if either he had full or half page drawings accompanying each day, or if he made this 'zine in two or three month installments. If you're going to get this 'zine, get it in combo with *Jerry* since both 'zines were so short. JM (Owens/8055 E Thomas Rd. #A202/Scottsdale, AZ 85251)

STAY GOLD #7 4.25x5.5 \$1 40pgs.

This issue of *Stay Gold* contains stories from four years of Jesse's life as he moves from Kansas to San Francisco, California and then back to Kansas. One story describes a free Palestine march, rally in San Francisco, and the variety of activities and chants and people involved. Other stories come from jobs on a landscape crew, making donuts, and in an irrigation supply warehouse. While working in the warehouse in San Francisco Jesse attends a meeting to discuss strike support for the ongoing ILWU strike on the Port of Oakland. The events unfold in a most entertaining way and Jesse, slipping from prose to comics and back to prose, captures them with incisive humor. This issue includes interviews with the Short Bus Kids and Crap Corps, both from Kansas City. This is a well written 'zine and definitely worth finding. SJS (Jesse Heckman/4004 Warwick #2N/Kansas City, MO 64111)

STIR KRAZY #8 8.5x11 \$3 24pgs.

This has a ridiculously horrible cover of a woman menstruating on an American flag. Dude, like so radical... The most interesting piece in this issue is the reprint from a law enforcement journal on how police can control protests. The comic strips here are dull and the "None-Zero Games For A Better World" article was impossible to get through. MA (PO Box 25148/Rochester, NY 14625)

STOP GO DESTROY #5 5.5x8.5 \$2 48pgs.

This per 'zine is based out of Oakland and is filled with short stories about the various cities the author has visited during a 9 month timeframe of his life. He makes no bones about his love for Oakland and appropriately, the stories centered around his late night activities in "Oaktown" are the best and funniest part of this 'zine. In addition to the stories about Chicago, Cleveland, Buffalo, San Francisco, Sacramento, and Zanesville, there are some random 77 reviews and a list of the restaurants and food he ate on one of his trips. The black ink on black cover is a rad idea that isn't utilized as much as it should be. I enjoyed taking the time to figure out the artwork and the words on the shadowy invitation to *Stop Go Destroy*. PK (5245 College Ave. Box 441/Oakland, CA 94618)

THERMIDOR #2 8.5x11 \$2 28pgs.

Thermidor contains a collection of essays and an interview set in a spacious cut and paste layout. In the interview Lloyd Kaufman of Troma Entertainment, "a low budget film production company," describes in great detail the joys and trials of making movies and staying independent. The next essay is a recipe for preparing fake blood followed by instructions for filming gory and messy low budget violence. There are also several pages of short essays describing odd street characters and disturbing Georgia politicians. SJS (Kate Amok/4229 Regent Sq./Philadelphia, PA 19104)

TOM FOOLERY #5 2x3 \$2 52pgs.

This is a story of a recent college graduate from New Jersey who receives an offer to work for a film company in Los Angeles. Jeff deals with the nature of Los Angeles (i.e. assholes, driving everywhere, and the smog), making new friends, maintaining a relationship, and more. I don't want to give away too much, but this was a nice story and fairly quick read. The design is nice and simple, and the photocopied paper is black with white ink. This is worth the effort to get it; I'd be interested in reading more of Jeff's 'zines. My copy of this issue of *Tom Foolery* is hand numbered out of 250. CB (Jeff Polly/PO Box 63536/Philadelphia, PA 19147)

TOO PIECES 5.5x8.5 \$1 24pgs.

This per 'zine has some cool scam stories about sneaking into Disneyland, breaking into a cabin in the outback of Utah and a more complex and fully realized story of going to Las Vegas for free during New Year's Eve. I really enjoyed Shaun's writing style, even if it came off as disjointed at times. He has a good eye for detail, making these stories come alive, especially the part about sneaking in to see The Beatles with his friends during his Vegas adventure. Overall, this is a pretty quick read. I'd like to see at least twice as much content for the next issue. PK (Shaun/PO Box 1282/Fullerton, CA 92836)



TROUBLE IN MIND #6 8.5x5.5 \$2/trade 48pgs.

Issue #6 of *Trouble In Mind* is a collection of comics, mostly by Erik (the editor) but there are a handful of contributions as well. The contributions were short and not as good when compared to the ones from the editor. Erik's comics are well thought out stories that center around his life. Some are upbeat, others are bit disturbing, but all of them have a relevant quality that most people reading this will relate to. Erik's artwork is also the strongest. I'm not sure if he is taking a break from his 'zine, but I'd like to see longer stories in any future issues and less contributions, since his stuff is the strongest here. PK (Erik Rink/PO Box 44254/Detroit, MI 48244)

TWENTY-EIGHT PAGES LOVINGLY BOUND WITH TWINE #8 5.5x8.5 \$2/trade 28pgs.

Stay-at-home dad Christoph continues assembling stories, essays, and the occasional found note into this truly wonderful 'zine. Issue #8 of *Twenty-Eight Pages Lovingly Bound With Twine* opens with Christoph confronting the aftermath of his wayward computer's self-destruction. Once feeling somewhat better he moves on with stories about the antics and actions of his then two year old son, Herbie. Other writings celebrate local folks who provide vital (if unheralded services), local businesses, and small town high school level sporting events. Some intriguing graphics, an illustrated story, a review of Boo and Baa children's books round out the remainder of this issue. Its' easy to be drawn into the warm and very human world of these 28 pages. SJS (Christoph Meyer/PO Box 106/Danville, OH 43014)

UGZ #15 8.5x11 \$3.50 48pgs.

UGZ (or *Urban Guerrilla 'Zine*, as it used to be called) comes out of the Oakland punk scene, filled with photos, interviews, show reviews, album reviews, and columns. Includes interviews with Atrocious Madness, The Dils, S.M.D., Deathroll, Slightly Creepy, and See You In Hell. The Atrocious Madness interview is particularly interesting in that it focuses more on the singer's interest in "conspiracy theories and secret histories." This 'zine is worth getting just for that six page interview. The interview of See You In Hell also includes info on the Czech punk scene and the experience that the guitarist had when he came to the United States. Also, one of the columnists interviews an American punk who lived in Russia in the late '80s, and the 'zine reviews albums of bands I actually care about, including Novato-Core band Belabor. Pricey, but worth it considering how much is in these 50 page. JM (PMB 419/1442A Walnut St/Berkeley, CA 94709)

VARIATIONS ON A THEME #1

5.5x8.5 \$1/trade 24pgs.
In this 'zine, Cary interviews four different "theme" bands, which is a cool idea. It's interesting to realize that bands with certain set themes exist. The interviews are good, but relatively short. The bands and themes are Madison Avenue Attack (on advertising jingles), You're All Gonna Fucking Get It! (on September 11th), The Fibonacci Sequins (on how math as a science relates to music), and Shattered Silence (on historic revolutionary women). PK (Cary "Stewie" Miller/4408 Walnut St. #1R/Philadelphia, PA 19104)

VOICES WAKE US #12 8.5x11

\$1 8pgs.
The cover of this 'zine is graced by three punk-as-fuck guys, one drinking is a beer and another one is grimacing. Inside the author debates the differences between bands of the same genre, and makes an argument that a listener can't fully appreciate a band unless they understand that band's influences and precursors. Like how you probably wouldn't like listening to Disclosure without ever having listened to Discharge. He also includes a Hellnation interview and record reviews, including "retro reviews" of old Darkthrone and Napalm Death albums. I liked this 'zine for obvious reasons, but it is short and I would take the author up on his offer of getting #10 and #11 for one stamp each while you're at it. JM (Ben Parker/5290 Lerner Hall/New York, NY 10027)

YOU IDIOT #3

5.5x8.5 \$2 56pgs.
I laughed my ass off! Who doesn't like reading about silly, silly drug propaganda, particularly when it involves stoned dinosaurs and Hulk Hogan? Ha, ha, ha! The author writes about various comic books, cartoons, records (including my all time favorite-Devin Starlin 'Dave the Turntable Slave and his Zip Zap Rap), and school lessons all devoted frightening kids away from smoking pot. He does not, however, try to debate if drugs and alcohol are inherently bad or not—but rather he mocks the government sponsored focus on teaching children about drugs, emphasizing the fact that perhaps kids realize as they get older that much of what they learned in DARE is a joke, and will reject the lump sum of what they learned about drugs. Kind of like how abstinence-only sex education tends to backfire as kids age and reevaluate those lessons. He also reviews some pseudo-science books that promise money and sex through chanting, thinking really hard about it, and channeling the god Ishtar, and writes about drunken robberies. Nate is just overall a

good writer, and I imagine this 'zine would appeal to both sex kids and stoners... JM (Nate Gangelhoff/PO Box 8995/Minneapolis, MN 55408)

YOUTH CULTURE KILLED MY DOG #1

8.5x11 50g/trade 16pgs.
The intended audience for *Youth Culture Killed My Dog* must be someone much younger than myself. I don't doubt that there was some effort put into making it, but again I imagine the people who would most enjoy reading this particular collection of stories, reflections, and reviews are probably the authors' friends. The 'zine appears to be a collaboration that a few different friends made, ranging from a comic of "The Adventures Of Super Punk," a short essay on how great the Orange County punk scene is, and running into a nerdy guy while buying hamburgers at Wendys. The editor has a good idea about how to aesthetically put a 'zine together, but the content could use a lot of work. JM (310 W 2nd/Anderson, IN 46016)

HOMOSAPIEN=DISEASE #24/VILE DOMINION

8.5x11 5.5x8.5 \$2/trade 24pgs.
This split project gives you two quick and short blasts from these 'zines. *Vile Dominion* prints an interview with Iskraa short tour diary for Envenomed, reviews, and some random thoughts. I'm ready for another full issue of *Vile Dominion*. *Homosapien=Disease* is one of the only 'zines I've seen to interview Mind Of Asian (seriously, check this band out if you haven't already). Also in this short issue are some random thoughts, and reviews. MA (Doug/2237 Stratford Ave. #2/Cincinnati, OH 45219)

GO LARGE!/REMAINS OF A CAVEMAN #3

6x8.5 3/trade 52pgs.
Both of these 'zines rely on telling a good story. Anecdotes, lessons, adventures, and fuck ups abound in these pages. *Remains Of A CaveMan* has a bunch of short thoughts, some 'zine reviews, cool original art, and the recount of the editor's trip to Scandinavia. Like any 'zine worth its salt, reading about Adam's trip made me totally jealous and had me wanting to traveling through Scandinavia, too. *Go Large!* is all about Ross' stint in Australia. Tales of shows, crushes, drinking, and friendship fill up most of it. The stories are very detailed, which make it cool when you recognize a name or two while reading. This split 'zine came together because both editor's are from the same area of England and wanted to show off what the Shirley punks have going. LO (Adam/18 Brangwyn Dr./Patcham, Brighton/East Sussex/BN1 8XD/England)

Whoa, check it out, we also review BOOKS:

924 GILMAN: THE STORY SO FAR... by Brian Edge 5.5x8.5 \$18 420pgs.

The 924 Gilman at this point must be the most well known and perhaps most important punk club to have ever existed. Sure there are some clubs that are infamous due to being the epicenter of early '70s punk scenes, but no club has lasted as long the Gilman (17 years now!). Every band and every punk kid in the world has heard of the Gilman, and a huge percentage of the world's punk bands have played there at least once. It is a punk icon. So a book about the Gilman is a no-brainer.

The meat (or mock-meat if you must) of the book consists of first hand essays by countless folks that have been involved with the club; lots of well known scenesters as well as some that are less known but key backbone players. There are also hundreds of photos as well as copies of newspaper and magazine articles and even some other Gilman documents. There is also a listing of every show that has happened at the Gilman. (Or 99.9% of them as I did see Ignition play at the Gilman on October 29th, 1988 and that show isn't listed. Hal) This list is pretty interesting as I was able to figure out that the first time I went to the Gilman was on the weekend of August 6th and 7th in 1988 for two shows. And it was pretty fun to just look for shows I saw there over the years.

This book is just awesome. If you are interested in punk culture then this is a great read. Lots of different perspectives and tons of awesome photos to boot. Great stuff. KM (MRR/PO Box 460760/San Francisco, CA 94146-0760; maximumrocknroll.com)

IT DISAPPEARS by Nate Powell 5.5x8.5 \$7.95 80pgs.

It Disappears is awesome and inspiring in ways I can't really put into words. Much of the book is fantasy and much of it is grounded in the reality of life. The magic of *It Disappears* is in the way Nate blurs the line between the two to create a dreamy expression of reality. It really draws the reader in and makes you an active part of the experience. So good, I had to read it twice to feel like I really got it (or got what I was going to get out of it). LO (Soft Skull Press/71 Bond St/Brooklyn, NY 11217; softskull.com)

MIKE SUTFIN SKETCHBOOK 2004 8.5x11 \$7 32pgs.

In the punk world, Mike Sutfin is probably best known for the cover work he has done for Hater Of God Records, Charles Bronson, Gloom Records, and Punch In The Face. (A lot of really great looking shit!) He has also done tons of art work for Magic The Gathering as well as a lot of stuff for various roll playing games put out by TSR and plenty of art for skateboards. This sketchbook is filled with drawings, sketches, and what not from all of these projects. It looks cool and his art is really nice.

I am not sure who would want to actually buy this thing. But I am sure that there must be at least a handful of people out there that really love some piece of art that Mike has done, and for those people this is a great way to see a lot of it all at once. Very nice. KM (Ground Zero/2973 Kalmia St./San Diego, CA 92104; mikesutfin.com)

ON SUBBING: The First Four Years

5.5x7 \$4 128pgs
Subtitled "The First Four Years" this book compiles issues one through four of author Dave's 'zine with the same name plus stories from a fourth year as a substitute education assistant with special education classes in Portland, Oregon. Apparently the earlier work has been edited and rewritten for this book and provides an early flow from introduction to closing. The format is daily journal entries, some a single line, others a page or more, though a paragraph or two captures most days. Dave forthrightly describes the multitude of tasks and services he engages working with students from kindergarten through college age and of every imaginable level of ability. He candidly evokes the social situations that develop within classes and between teachers and students and adds his own emotional or physical reactions to the narrative.

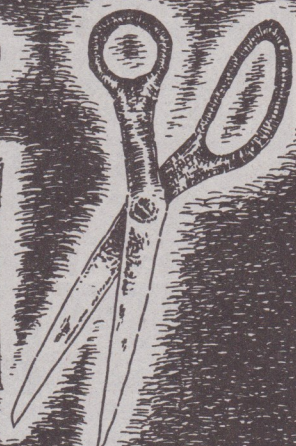
Dave warms up to his chosen work as he celebrates the fun to be had with some of his students and steps back from the least enjoyable experiences. Eventually he reflects on how and anti-authoritarian might approach teaching, and takes occasional opportunity to work his DIY vegan punk beliefs into a day's activities, sometimes with happy results. Dave's work becomes a serious endeavor for him and yet he is quite capable of rejoicing when snow and ice close the schools for a week. Maybe this relates to the number of times he is mistaken for a high school student. *On Subbing* is a remarkable 'zine and Microcosm has made it readily available. We are fortunate indeed. SJS (Microcosm publishing.com)

WE LIKED THESE MOST OF ALL: COMPLETE CONTROL #12, YOU IDIOT #3, DORIS #22, UGZ #15, IT DISAPPEARS, RANCID NEWS #7, BONE MARIMBA #2, LIVING PROOF #2, 924 GILMAN: THE STORY SO FAR..., CHARGED HAIR & DISTORTED RIFFS... BULLET BELTS & CIRCLE PITS! #2, HELP, MY SNOWMAN'S BURNING #7, TWENTY-EIGHT PAGES LOVINGLY BOUND WITH TWINE #8, ON SUBBING: THE FIRST FOUR YEARS, AND SCENERY #18.

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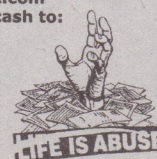
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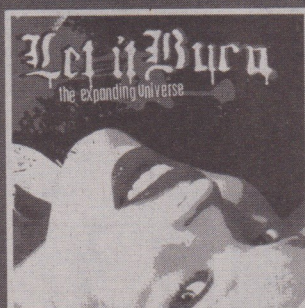
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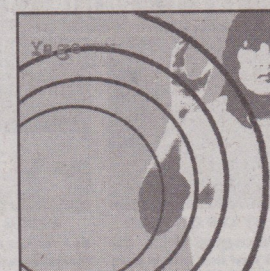
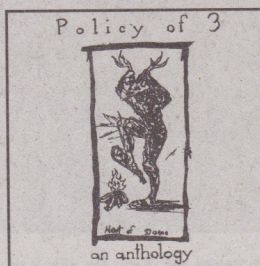
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